

Journal of The American Institute of
ARCHITECTS



MOSAIC ARABESQUE
CAIRO, 17TH CENTURY

JUNE, 1955

A Window for Chartres

Off Hours in the Twin Cities

The Master of the Roses

Courtesy and Architecture

The Work of Auguste Perret — II

The Institute's 1955 Honor Awards

Honors • They Say: • News

35c

PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D. C.

JOURNAL OF
THE AMERICAN INSTITUTE OF ARCHITECTS

WITH THE AIM OF AMPLIFYING
AS THROUGH A MICROPHONE
THE VOICE OF THE PROFESSION

JUNE, 1955

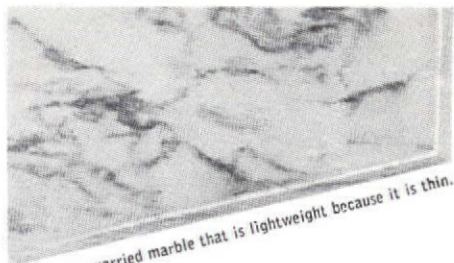
VOL. XXIII, No. 6



CONTENTS

Courtesy and Architecture . . . 243 <i>By Leland R. Johnson</i>	The Work of Auguste Perret— II 273 <i>By Ernő Goldfinger, L.R.I.B.A.</i>
To Hubertus Tertius 246 <i>By Hubertus Junius</i>	Architects Read and Write: Courtesy and Architecture: <i>Robert A. Little, Kenneth Franzheim, F.A.I.A., C. God- frey Poggi, George Peter Keleti 276</i>
Off Hours in The Twin Cities . 247 <i>By Harlan Ewart McClure</i>	News from the Educational Field 278
Construction Specification Institute 250	Scholarships and Fellowships . 279
The Master of the Roses . . . 251 <i>By Meyer Berger</i>	Institutional Competition . . . 279
"I Don't Know Anything About Art But I Know What I Like" 252 <i>By Roger Hayward</i>	Calendar 280
From: A Masque of Architecture 254 <i>By William Stanley Parker</i>	The Editor's Asides 281
Honors 255	ILLUSTRATIONS
The Institute's 1955 Honor Awards 257	The Gift Window to Chartres . 263 <i>Francois Lorin, Designer and Maker</i>
A Window for Chartres 258 <i>By Ralph Walker, F.A.I.A.</i>	A Color Detail of the Chartres Window 264
Address 268 <i>By Jean Berthoin</i>	Presentation of the Chartres Gift Parchment to Ambassador Bonnet 265
They Say: 272 <i>Russell Lynes, John Sloan</i>	The Chartres Parchment and its Box 266

The *Journal of The American Institute of Architects*, official organ of The Institute, is published monthly at The Octagon, 1735 New York Avenue, N.W., Washington 6, D.C. Editor: Henry H. Saylor, F.A.I.A. Subscriptions in the United States, its possessions, and Canada, \$3 a year in advance; elsewhere, \$4 a year. Single copies 35c. Copyright, 1955, by The American Institute of Architects. Entered as second-class matter February 9, 1929, at the Post Office at Washington, D. C., under the Act of March 3, 1879; Additional entry at the Post Office at Rochester, N. H.



• The only quarried marble that is lightweight because it is thin.



HAVE YOU SEEN THE **NEW MAGNIFICENT** * **MARKWA MARBLE** **WALL-FLOOR TILE**

It is genuine marble, $\frac{1}{2}$ inch thick, $7\frac{1}{2}$ pounds per square foot, comes in measures of 8" x 8", 8" x 12", and 12" x 12" at \$2.85 and up per square foot set.

More information and complete specification data are available by writing the Vermont Marble Company, Proctor, Vermont, or any of its branch offices.



MARBLE WALL

FLOOR TILE

Produced exclusively by the Vermont Marble Company, Proctor, Vermont.

BRANCH OFFICES: BOSTON • CHICAGO • CLEVELAND
DALLAS • HOUSTON • PHILADELPHIA • LOS ANGELES
NEW YORK • SAN FRANCISCO • IN CANADA: ONTARIO MARBLE
COMPANY, LIMITED, PETERBORO AND TORONTO, ONTARIO •
CONTINENTAL MARBLE COMPANY, LIMITED, VANCOUVER, B. C.



nhyfl*

TRAIL
BLAZER
AWARD

*National Home Fashions League

*For a genuine departure in design
and styling of contemporary
home furnishings, and for a sig-
nificant contribution toward
the advancement of the industry
as a whole.*



Aptly called, "the Interior Designers dream", this dramatic new tile in Lifetime^R Vinyl by Robbins provides an unbelievably wide new field for creative design. The variety of simple but expressive geometric forms in monochromatic hues, brilliant marbled and terrazzo patterns lend themselves perfectly to modern interiors. Not only can the decorative patterns be related to other interior motifs but optical illusionary characteristics can be arranged to play up or down a wide or narrow room. GEOMETILE is made in a series of geometric patterns, including slim and regular diamonds, hexagons and octagons.

Complete information on GEOMETILE and other Robbins flooring products may be obtained by writing our offices or consult your classified telephone directory for the name of the nearest Robbins Distributor.

ROBBINS LIFETIME[®] VINYL

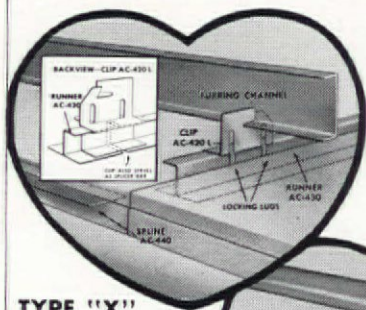
GEOMETILE



ROBBINS FLOOR PRODUCTS, Inc.
TUSCUMBIA (MUSCLE SHOALS) ALABAMA

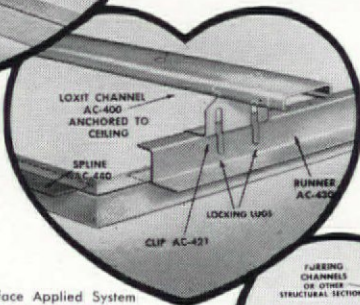
The Heart of the

LOXIT VICTORY ACOUSTICAL SYSTEM



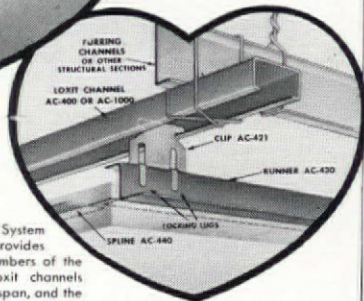
TYPE "X"

This Loxit Victory Regular Acoustical Suspension System was engineered to care for conditions where furring channels are being used as the supporting structural members for the suspension system. It is simple and easy to use.



TYPE "Y"

This Loxit Victory Surface Applied System meets those conditions where no suspension is involved, with the tiles being applied directly to the ceiling. Using Loxit channels AC-400 with Loxit clips AC-421, this type of installation becomes both simple and practical.



TYPE "Z"

This Loxit Victory Acoustical Suspension System combines Types "X" and "Y" and provides facilities for leveling the suspension members of the system by shimming between the Loxit channels AC-400 or AC-1000, depending on the span, and the furring channels, bar joists or other structural sections.

Consult your architect—his knowledge, training and experience can help you in many ways.

The new improved Loxit Victory Acoustical Suspension System, used individually or in combination, meets all acoustical tile-setting conditions and offers five important mechanical advantages. One clip cares for all sizes of furring channels, fitting the channel tightly because the groove of the clip and the locking lugs are both beveled. Clips AC-420 being right and left, and Clips AC-421 being reversible as well as the runners AC-430, right and left conditions are automatically provided for. Both AC-420 and AC-421 clips can be used as splices for runner AC-430, eliminating separate splicing clips. The supporting flanges of the runner AC-430 are single thicknesses of metal on both sides (same thickness as the splines), reducing the thickness of the kerf in the tiles to that of a single thin saw blade, automatically assuring proper alignment of the acoustical tiles and an anti-breathing seal.

Literature, samples and catalogs are available

LOXIT SYSTEMS, INC., 1217 W. WASHINGTON BLVD., CHICAGO 7, ILLINOIS



**THE AWNING WINDOW THAT
ESTABLISHED THE STANDARDS BY WHICH
ALL OTHERS MUST BE MEASURED**

AUTO-LOK . . . a product of Ludman's window engineering leadership . . . is the awning window that has blazed the trail from Coast to Coast, around the World, which makes use of awning windows applicable in every climate . . . under every type of operating condition . . . in every kind of structure . . . in every style of architecture.

Yet it is apparent that *this* awning window, with its outstanding performance records, has characteristics which set it apart from all others.

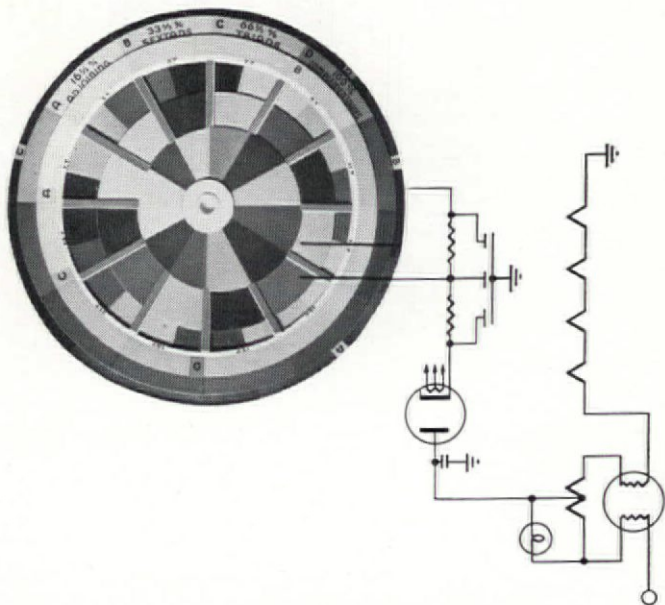
Because of its patented operating principle . . . because of its exclusive Nite-Vent . . . because of its weatherstripping, which, together with its tight mechanical closure, makes this the tightest-closing window ever made . . . because it is built to perform for the life of the building . . . *there is no equal to AUTO-LOK.*

AUTO-LOK is, in fact, the only window that meets all ten requirements that experts* agree are essential in a window.

YOU CAN SPECIFY AUTO-LOK...OR ANY LUDMAN PRODUCT...WITH CONFIDENCE.

*Geoffrey Baker and Bruno Funaro in "Windows in Modern Architecture"

LUDMAN *Corporation* North Miami, Fla.



color electronically controlled

Here at Kentile, Inc. a mechanical "color eye" has been found far more accurate in matching colors than the most highly skilled human eye. It electronically controls the shades of resilient tiles from one batch to the next by checking the over-all distribution of pigment materials. That's

why you always get the exact color you specify, and why it is always uniform, regardless of floor area used. Uniform thickness, accuracy of cutting, trueness and clarity of color, surface smoothness and built-in durability make this the world's most popular line of resilient floor tiles.

KENTILE, INC.

America's largest manufacturer of resilient floor tiles

KENTILE: Asphalt Tile . . . Carnival . . . Corktone • KENCORK: Cork Tile for Floors and Walls • KENRUBBER: Rubber Tile • KENFLEX: Vinyl Asbestos Tile . . . Carnival • KENFLOR: Vinyl Tile . . . also available by the yard • SPECIAL KENTILE: Grease-proof Asphalt Tile • THEMETILE, KENSERTS: Decorative Inserts • KENCOVE: Vinyl Wall Base • KENBASE: Wall Base



Elevator door safety that can't be matched

FOR HIGH SPEED OPERATORLESS ELEVATORS

It's always well to remember that every elevator entrance has two doors. First, the hoistway door; and second, the elevator car door.

This is of utmost importance, because passengers on high speed operatorless elevators should always be protected from both the hoistway and elevator car doors—for the greatest degree of safety!

Otis Electronic Elevator Doors have an invisible, 3-dimensional electronic zone of detection (as illustrated in phantom) that extends in front of the leading edges of both hoistway and car doors from floor to shoulder height. When this electronic zone detects a passenger's presence in the doorway, the doors politely and obediently reverse before they can touch the passenger. Otherwise, they

keep on closing. This zone travels with the car and provides full protection at all floors.

This unmatched safety—obtainable only with completely automatic autotronic elevators—is available at only slightly extra cost above such standard equipment as rubber-edged contact doors, electric rays, and single door protection.

More than 250 new and modernized office buildings, hotels, hospitals, banks and department stores have given autotronic elevators an overwhelming vote of confidence — by buying Autotronic!

Your local Otis office has the details.

Otis Elevator Company

260 11th Ave., New York 1, N. Y.



COMPLETELY AUTOMATIC
AUTOTRONIC[®]
 ELEVATORS

PIN POINTED FOR SERVICE



Youngstown has 28 district sales offices conveniently located throughout the nation to serve you quickly. They are staffed with men who know the steel business thoroughly and are qualified to help you with your steel requirements. You can get quick service whether you write, wire or phone your nearby Youngstown District Sales Office.

DISTRICT SALES OFFICES

Atlanta 1, Ga. 1310 Healey Building Phone Walnut 5920	Dallas 2, Texas 1602 First Nat'l. Bank Bldg. Phone Riverside 9538	Kansas City 6, Mo. 1222 Commerce Bldg. Phone Victor 5837	Pittsburgh 22, Pa. Two Gateway Center Phone Atlantic 1-2350
Boston 16, Mass. 250 Stuart Street Phone Liberty 2-5855	Denver 2, Colorado 814 Continental Oil Bldg. Phone Main 3-2283	Los Angeles 15, Calif. 714 W. Olympic Blvd. Phone Prospect 7581	St. Louis 3, Mo. 611 Shell Bldg. Phone Geneva 6-1223
Buffalo 2, N. Y. 1508 Liberty Bank Bldg. Phone Washington 6270	Des Moines 9, Iowa 437 Insurance Exchange Bldg. Phone 3-1265	Milwaukee 3, Wis. 2110 Wisconsin Tower Phone Broadway 1-5148	San Francisco 5, Calif. 55 New Montgomery Street Phone Garfield 1-6544
Chicago 2, Illinois 111 W. Washington Street Phone Franklin 2-5470	Detroit 2, Michigan 925 Fisher Bldg. Phone Trinity 5-5816	Minneapolis 2, Minn. 1050 Baker Bldg. Phone Atlantic 2970	Seattle 4, Washington 457 Central Bldg. Phone Main 6420
Cincinnati 2, Ohio 1302 Carew Tower Phone Main 1424	Grand Rapids 2, Michigan 604 Michigan Nat'l. Bank Bldg. Phone 9-4291	New Orleans 12, La. 520 Whitney Bldg. Phone Raymond 0133	Tulsa 3, Oklahoma 1305 Philtover Bldg. Phone 54-4634
Cleveland 13, Ohio 2400 Terminal Tower Bldg. Phone Main 1-2605	Houston 2, Texas 1350 Esperson Bldg. Phone Fairfax 1325	New York 36, New York 500 Fifth Avenue Phone Lackawanna 4-4340	Washington 5, D.C. 327 Bowen Building Phone Republic 7-2340
Columbus 15, Ohio 2850 LeVeque Lincoln Tower Phone Capitol 4-7211	Indianapolis 4, Indiana 520 Circle Tower Phone Melrose 2-3461	Philadelphia 2, Pa. 1502 Girard Trust Bldg. Phone Rittenhouse 6-9830	Youngstown 1, Ohio 505 Stambaugh Building Phone Riverside 7-0771

THE YOUNGSTOWN SHEET AND TUBE COMPANY

Manufacturers of
Carbon, Alloy and Yaloy Steel

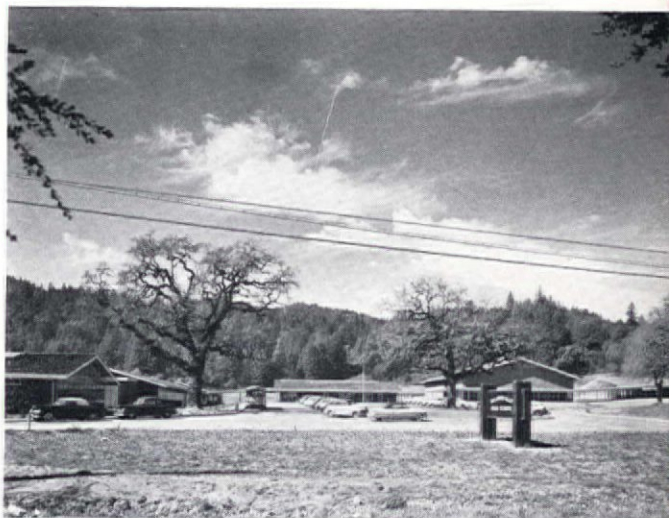
General Offices: Stambaugh Building - - Youngstown 1, Ohio
Plants: Youngstown, Ohio; Struthers, Ohio; Indiana Harbor, Indiana

SHEETS - STRIP - PLATES - STANDARD PIPE - LINE PIPE - OIL COUNTRY TUBULAR GOODS - CONDUIT AND ENT -
MECHANICAL TIRING - COLD FINISHED BARS - HOT ROLLED BARS - BAR SHAPES - WIRE - HOT ROLLED
RODS - COKE TIN PLATE - ELECTROLYTIC TIN PLATE - RAILROAD TRACK SPIRES - MINE ROOF BOLTS

Turns your wasted fuel into cool savings!



New San Lorenzo Valley High School, Felton, California, features Herman Nelson Unit Ventilators for day-long classroom comfort. District Superintendent: Dr. Eugene Haskell; Architect: John Lyon Reid & Partners; Engineer: Bayha, Weir & Finato; Mechanical Contractor: Atwood & Sons.



DRAFT|STOP

ELIMINATES COSTLY OPEN-WINDOW VENTILATION

Close the windows and cut your heating costs! It's just that simple. And, in addition, you eliminate the end product of the overheated classroom—logy, listless students.

Herman Nelson DRAFT|STOP achieves these results because it puts first things first—makes COOLING the prime function during the hours when "extra heating plants"—students, lights and fans—are in operation. And the Herman Nelson

method of draft elimination requires no additional heat.

Yes, if you count the cost, you'll close the windows—and get Herman Nelson's double dividends—cash savings and true classroom comfort. For complete information, see our catalog in Sweet's Architectural File, or write Herman Nelson Unit Ventilator Products, American Air Filter Company, Inc., Louisville 8, Kentucky.



herman nelson

UNIT VENTILATOR PRODUCTS
American Air Filter Company, Inc.

System of Classroom Heating, Ventilating and Cooling



Kemp, Bunch & Jackson, Architects

Daniel Construction Co., Birmingham, General Contractors
Winfrey Bros., Inc., Stone Setting Contractors

THE
PRUDENTIAL BUILDING
JACKSONVILLE

Exterior Masonry:
Alabama Limestone

Spandrels:
White Cherokee
Georgia Marble

Supplier:
The Georgia
Marble Company



LIMESTONE AND MARBLE—ALL FROM ONE SOURCE

From its own quarries, the Georgia Marble Company supplies both marble and Alabama limestone for Jacksonville's beautiful new skyscraper, the Prudential building

The story is short and sweet — one company furnishing both facing materials, cooperating with the general contractor and stone setters to meet every detail of the architects' specifications. Result: a majestic and enduring facade constructed with speed and economy.

Structural representatives of the Georgia Marble Company are conveniently located in all major cities of America. Your inquiry will bring you full and im-

partial information on the more than thirty varieties of marble and limestone produced from one source under one responsibility.



The
GEORGIA MARBLE Co.

Tate, Georgia

DIVISIONS

- Alabama Limestone Co., Russellville, Alabama • Green Mountain Marble Co., West Rutland, Vermont • St. Genevieve Marble Co., St. Genevieve, Missouri
- Tennessee Marble Co., Knoxville, Tenn. • Calcium Products Division, Tate, Ga.



Courtesy and Architecture

By Leland R. Johnson

A critique of the article "Architecture and Courtesy," by Bishop Fulton J. Sheen as published in the April JOURNAL. On page 276 are printed excerpts from a few of the many letters prompted by the essay.

I SINCERELY TRUST the bishop will accept as no lack of courtesy this criticism of what he has written under the above title reversed. Since this good man of the cloth has gently laid bare some of the iniquities of contemporary architecture and felt licensed to speak with critical frankness of a field in which his name has not primarily achieved fame, I trust he will accord architects a like privilege and graciously indulge this criticism if some remarks seem to encroach upon a field in which the fame of this author does not primarily lie.

The inversion of the title is not mere facetiousness. It simply puts the ideas in proper sequence. The bishop quotes a principle with which every teacher of architectural history, including myself at one time, has tried to indoctrinate

his students: That architecture is but a reflection or mirror of the life and times from which it springs. I wonder, however, if the bishop betrays an inner lack of discernment of this principle when he poses the question in his first paragraph: "When buildings appear without ornamentation, do human relations begin to lack good manners?"

Implied is that, first of all, buildings become devoid of ornament; then follows a decline in good manners. Since there must first be the image to produce a reflection, his question should be inverted to say: Because human relations are lacking in good manners, buildings appear without ornamentation. Thus if there is any correlation between courtesy and ornamentation in architecture, and if the architectural principle

to which we more or less generally subscribe is true, then it must be that the deterioration of the finer relationships between men is producing an architecture devoid of what is said to be nicety of architectural expression.

Further evidence that leads one to suspect the bishop's inward incomprehension of the general principle he quotes is his parting remark: "Let us . . . see if, when ornamentation returns . . . courtesy also returns to manners." Again, if there is any correlation between courtesy and architecture, and if the architectural principle to which we more or less subscribe is true, then the proposal should say, rather: Let us watch and see if, when men begin to show courtesy toward each other, then ornamentation begins to appear in architecture!



At this point I wish to make a seven-count indictment against the bishop's implication that there is a cause-and-effect relationship between courtesy and architectural ornamentation.

1) Many curious natural phenomena have been observed by people who have hastened to ascribe mysterious and fanciful meanings

thereto. I once read of a scientist who maintained that a striking relationship existed between the Afghanistan birth rate in the early sixteenth century and the melting point of cut-back asphalts! The name of the scientist and the nature of his supporting evidence for some reason have slipped my mind at the moment.

2) It is extremely doubtful if one can accurately ascribe a meaning to the steep-pitched roof of the Swiss chalet (to shed snow) and the low-pitched roof of the ranch style (largely a sun shade) and make the pronouncement, "Behold, the Swiss aspires to God; the rancher much less so."

3) If one is to look only at the external form and the outward decoration as manifestation of the quality of human relationships, he is a bit hard pressed to explain why public bathing is not carried on in New York's Pennsylvania Railroad station as it was in the Baths of Caracalla centuries ago!

4) If one is to look at civilization during those times when it ". . . was permeated with a more happy philosophy," when ". . . architecture was enhanced with a thousand decorations . . ." he sees the beautiful work of enslaved Greeks embellishing a

Roman culture while appetites of coliseum lions were fed with Christian bodies.

5) Or he sees the exquisite work in stone of Romanesque and Gothic craftsmen overlaid on great structural bases brought forth by architectural genius of the time—but this at a time when men were tortured, burned at the stake, and persecuted even unto death for their beliefs, and when ignorance, fear, and superstition was the daily fare for common men preyed upon by kings, lords, clergy, and roving bands of soldiers wrestling for power in the Middle Ages.

6) If one wishes for the labyrinthine of mystic symbolism representing that which is not seen, he need not stir the pages of history to find what exists today in Hinduism or cultures of some present-day Eastern countries. One might well ask when was that more happy time. It becomes increasingly difficult as one meditates the question, to see the cause and effect of good manners in life leading to expression in architectural ornamentation.

7) The good bishop calls up scripture to support his thesis. When taken literally and out of context of time this means of argument is insufficient, for if it

were, how can the bishop reconcile the passage in Exodus, Chapter 20, where, in giving the ten commandments, God declares man shall not make any graven image like unto anything that is in heaven above or earth below. Jesus himself subscribed to this law (Matthew 5:17-20). (At last here is refuge for the contemporary architect trying to defend some of the bizarre designs under the modern label. Here is scriptural basis for the austerity of the internationalists, and proof of the righteousness of the painters and sculptor of the impressionist, cubist, or surrealist school—no likeness to anything on earth!)



The difficulty seems to lie in trying to find a scapegoat for the distressing lack of manners in today's society. Blaming various art forms is a popular answer for today. Least of all, so it is felt, should we blame religion for not producing utopia or the kingdom of heaven on earth. I submit that if there are ills in society today relative to manners, morality, or ethics of mankind's behavior, those agencies directly concerned must accept the responsibility for their part in promoting those ills, and

not mislead people into declaring the effects of the disease to be diagnosed as the symptoms. I further submit that many propagators of the Christian faith, whatever denominational banner they fly (nor is this confined to Christianity), have allowed the simple spirit of Christ to become overgrown with theological rubbish, ritual, formalism, and—yes, symbolism—until the real Jesus is all but obliterated.

The aim of religion should be to enfold the lives of all people in the shelter of their Creator's beneficence. In much the same manner, the aim of architecture is to provide sheltered space to house the activities of inhabitants. If religion has failed to fill the spirit of men with Christian love, and instead they are leading empty, meaningless existences; acquiring distortional sense of values; and following false gods of materialism, then how can any art form do else but reflect that spirit? If the spirit seems to have fled from a dynamic expression in architec-

ture so that the remaining corpse is nothing but a skeleton of naked walls, spindly columns, and transparent walls of glass, let us look to the spirit of the people who produce this architecture, and to those who declare themselves guardians of that heritage which proclaims a rightful interpretation of values. It is a reluctant admission but must be said, that architects and artists as a group who produce the esthetics of today can hardly be classed as a strong group of spiritual leaders.

Look not with longing eyes wishing to resurrect dead forms of the past. (Who said to let the dead bury their dead?) But rather let us accept the challenge of learning the language of a people who have an overdose of scientific sophistication, and then to proclaim with a new vocabulary the ageless tenets of an everlasting faith. If this is done, architecture, and the other arts as well, will surely reflect it!

Thank you, Bishop Sheen, for your thought-provoking essay.

Hubertus Junius to Hubertus Tertius

CERTAIN MEN called critics will come to you speaking strange words. It is meet that your fa-

ther's son have some understanding of their meaning.

If a man speaks of "abstracts"

he means doodling, and if he says "dynamic symmetry" he means doodling with drawing instruments.

If he says "your work shows promise" he means any ten-year-old should do better, and if he calls your work "an original concept," he likely means you can't draw worth a damn.

"Imaginative" may mean either lousy perspective or no color sense, and "exciting" generally means, "What the hell is it, anyhow?"

These meanings are simple and

obvious, but there be phrases and words beyond my understanding. R. H. Ives Gammel in his book, "The Twilight of Painting" quotes a critic of this day and time who, commenting on the work of two Russian artists, spoke as follows:

"Both have mystical qualities, almost religious in fervor, both can use color hysterically or with restraint. They are powerful, often aesthetic and behind most of what they offer is a deep strain of intellectual content."

In my vulgar youth this was known as "hogwash."

Off Hours in The Twin Cities

By Harlan Ewart McClure

PROFESSOR OF ARCHITECTURE, UNIVERSITY OF MINNESOTA

LAST SUMMER during the International Anglican Congress in Minneapolis, Dr. Fisher, the Archbishop of Canterbury, arrived in the city and was given the usual Chamber of Commerce kit designed to outline the spread of entertainment available to the newcomer in the City of Lakes. Upon opening the weekly leaflet entitled *The Visitor*, he found to his amusement that the featured entertainer at one of the leading fleshpots that week was Snookie Fisher and his Sophisticates. It is rumored that

His Grace is now known as "Snookie" to his clerical subordinates. As of this moment, we have not heard of a "Combo" dedicated to the President of the A.I.A.

Entertainment of the night-club variety may be found in Minneapolis and St. Paul as in any other American city of comparable size. Those of our profession interested in this sort of diversion are generally able to find their way around anywhere, and will be guided by the aforementioned kit. We shall, therefore, use these pages for

suggestions of interesting things to do and good places to eat during the intervals between official events of the Convention.

By the middle of the nineteenth century, Minnesota had become established as a summer vacationland, and although weather everywhere can be perverse, June should be an ideal time for getting out-of-doors in Minneapolis and St. Paul. Delegates with some time to spend before or after the Convention may, among other attractions, visit the Iron Range in northern Minnesota. Local boosters call Duluth "The Air-Conditioned City," and the rugged shoreline of Lake Superior from that city to the Canadian border is dotted with good vacation spots.

While in the Cities, most architects will want to see construction developments and, in the normal course of events, will take the superb drive through the parkway system that links the lakes of Minneapolis with Minnehaha Creek and the Mississippi River. For those interested in Longfellow, a stop at the mouth of Minnehaha Creek to see the Falls may be in order. Due to controls of the water level of Lake Minnetonka which the creek drains, the Falls

have only recently had a flow of water after many years of relative dryness.

A motor trip to the Valley of the St. Croix would be very worth while both scenically and gastronomically. At Taylors Falls, about thirty-five miles northwest of St. Paul, the river gorge is especially beautiful and the Interstate Park is a fine place for a picnic. Driving south from Taylors Falls along the river toward St. Paul, one passes some of the older and more interesting farmhouses in the territory. If one arranges to be in Stillwater at mealtime, he will find the food at Lowell Inn excellent. Bayport, the next village downstream, also has a good place for food and drink—the Pine Tree Inn.

A short excursion in a westerly direction from Minneapolis will take the visitor to Lake Minnetonka, a large and beautiful body of water now almost completely ringed with houses and estates of all sorts, sizes, and conditions. Here retreat from the central city has reached its zenith. On the way to the lake on Wayzata Boulevard, one passes McCarthy's where quite good meals may be had.

A boat trip on the lake is now possible, enabling one to see the

area at its best. Due south of Lake Minnetonka in the Minnesota River Valley is the town of Shakopee, dominated by a cathedral-like malting plant and the seat of a dining and dancing place of some merit—the St. Paul House. The Stage Coach Inn in the same town offers a rough-and-tumble western atmosphere and barbeque.



The Twin City area is particularly fortunate in having first-rate facilities for the exhibition of art and for musical performances. The Walker Art Center in Minneapolis has many displays of contemporary art and often has exhibits of special interest to architects. The New York Museum of Modern Art's photographic exhibition, "The Family of Man," conceived and executed by Edward Steichen, will be on display at the Minneapolis Institute of Art during the A.I.A. Convention. On the University Campus, there is a University Gallery located in Northrop Auditorium, and a small but lively newcomer to the field is the Kilbride-Bradley Art Gallery at 17 N. Sixth St. in Minneapolis. As many people of Scandinavian ancestry live in the Twin Cities, the American Swedish

Institute is especially dedicated to the display of Scandinavian art. It is located at 25th St. and Park Ave. in Minneapolis.

In St. Paul, the St. Paul Gallery is planning a special exhibition for the A.I.A. Convention on "Art in Architecture." Those interested in light, classical music may attend the Pop Concerts nightly in the St. Paul Auditorium.

There are a number of very good restaurants in both Minneapolis and St. Paul, as well as quite acceptable food and drink in the better hotels in each city.

The Criterion on University Avenue at Grotto in the Midway in St. Paul is an especially good place to dine to music. Convenient to both cities, it is unfortunately located in an urban desert of auto agencies and car-lots. The Lexington at Grand Ave. at Lexington also offers good food, as does the Covered Wagon on St. Peter St. in downtown St. Paul. A new restaurant just outside St. Paul on Highway 12 will enable the architect to have a good dinner in somewhat more agreeable surroundings. It is called George Conroy's.

In Minneapolis, there are a number of very interesting industries, the most typical of which is

milling. Most architects who have not done so will doubtless want to get a close view of a grain elevator. Arrangements will surely be made to make this possible.

In Minneapolis, Charlie's Cafe Exceptionale is housed in a pseudo-French-Provencal building at Seventh St. and Fourth Ave. in the Loop. It is reputed to be one of the ten best restaurants in the country. When the visitor becomes adjusted to the Stygian darkness of the interior, he will find both food and drink excellent. Those wishing to try a smorgasbord may find it a little difficult in this Scandinavian area where one would expect such specialties to abound. Perhaps the best bets for such a spread are the Leamington Hotel and the Dyckman Hotel in Minneapolis on Sundays, and the St. Paul Hotel in that city, Sunday also.

Although Schiek's Cafe at 45 South Third St. in Minneapolis has a modernistic façade, once inside, the architect will be delighted to find the panelled Victorian Bar and main dining-room are still intact. Schiek's entertainment and song is often amusing and the food is very good. Good Chinese food is available at John's Place

at 28 S. Sixth St., and the chef at the Jax Cafe, 20th and University Ave. N. E. prepares good meals if one is willing to overlook the architectural background.

Another dimly lighted restaurant with excellent food and drink is Harry's Cafe, 74 South 11th St. This restaurant like Charlie's, Freddie's, Murray's, and John's is within walking distance of most of the principal hotels in Minneapolis.

Perhaps, due to the lateness of the Minnesota spring, the visitor is not apt to find charming out-of-door places to dine in the Twin City area except at private clubs. Beautiful picnic spots abound, however. It is hoped that this lack of out-door restaurants will be balanced by good food and hospitality.



Construction

Specification Institute

At the Specification Institute's 8th annual meeting, the members elected the following officers; Joseph A. McGinniss, president; John P. Davey, vice president; Harry C. Plummer, secretary-treasurer. As new directors, the following: Grosvenor Chapman,

Washington, D. C; Ben H. Dyer, Los Angeles, Calif; and Frederick Bethesda, Md; Norman Hunter, Tilp, Washington, D. C.

The Master of the Roses

By Meyer Berger

The passing of the old wood carvers, as also the masters of other skilled hand crafts. Reprinted by permission from *The New York Times*.

THE Master of the Roses is ill at 67 and heart-break is about to overtake him. Within the month, in all likelihood, he must dispose of the enterprise his forbears started in Bruges, Belgium, 235 years ago.

The Master is Maurice Grieve. His kin have been wood carvers to royalty and to men of great wealth all over Europe, in the Orient, South America, and throughout the United States. They moved from Bruges to Edinburgh, then to London, and in 1906 to New York.

Their greatest works have been hand-carved and hand-gilded frames for the world's most famous art masterpieces. They carved the ceilings in the main exhibition hall of the New York Public Library. They also did the carving in such homes as Andrew Carnegie's, the Frick mansion and the Harriman mansion at Harriman, N.Y. They have carved mirror frames for

all the United States embassies—just did their last for the embassy in Montevideo. Their doorways were once in the city's richest palaces.

Maurice Grieve, called the Master of the Roses because he carves those flowers probably better than anyone on earth, thinks that the carved frame and carved house paneling may well die forever with the passing of his firm. He says few great carvers remain and there are no apprentices.

Charlie Neborah, white-thatched, with white walrus mustache, pink cheeks and specs far down on his nose, is the last carver in the Grieve shop on the fourth floor at 236 East Fifty-ninth Street. The building housed the Lane-Bryant stables when Mr. Grieve took it over in 1924.

Charlie is 79. Even he could tick off on his supple fingers only four or five other good carvers and all are as old as he, or older,

with no one in sight to replace them. Some work as individuals, as there is no shop like Grieves' elsewhere in this country . . .

Around April 1 most of the stuff will go at auction, including the ancient tools of the Grieve craftsmen . . .

Mr. Grieve talks of some of the firm's great jobs and a faraway look comes into his eyes. Its craftsmen did the *Lusitania*, the *Mauretania* and the *Titanic* in the days when all shipowners loved master carving in their vessels. He did the frames for the Douglas Chandor painting of Queen Elizabeth II and for the portrait of Queen Marie of Rumania. He also made those for the Duveen collection and for the President Hoover portrait paid for by the members of the Hoover Cabinet.

He worked for Bernard Baruch, for Andrew Mellon, the Astors, the Vanderbilts, John D. Rockefeller, the Whitneys, William R. Hearst, the Knoedlers and the Huntingtons. He made the frame for the Huntington "Blue Boy."

The fussiest of his clients was Henry Frick. Mr. Grieve remembers weird mornings in the Frick mansion on Fifth Avenue when the little millionaire would come down the golden staircase, always grave and slow-paced, while a hidden organist played "Nearer My God to Thee." That was morning ritual in the Frick house.

"To all things," Mr. Grieve said sadly "the end must come. I did not think it would come so soon to me who was born, you might say, with sawdust in my mouth."

"I Don't Know Anything About Art But I Know What I Like"

By Roger Hayward

WHAT does this sentence mean? It is the refuge of the timid. It is the boast of the ignorant. It is the despair of the innovator. It is the butt of the professional critic.

Knowledge is either acquired as inherited instinct or achieved by

a process of learning. Birds know how to build their nests without instruction but humans must perforce learn to make their own beds. The spark which produces the new ideas in art may come from the genes of our forebears. The

stylistic embodiment of these ideas is acquired by procedures of learning and practice.

Artists demonstrate that they "know about art" by direct performance. Critics show their knowledge by knowing who produced what and where. Art historians rehearse the sequence of development of the arts over the ages. These kinds of knowledge are useful and factual and substantially without emotional significance. Is this lack of factual information what is meant by "I don't know anything about art?"

Perhaps the speaker is voicing an inability to express his reactions in the complex jargon of current art criticism. Undefined terms borrowed from poetry, music, psychology, and other unrelated fields suggest profound knowledge without conveying information. It is small wonder that the layman is timid in the face of such verbiage. Perhaps he is saying, "I can't express my feelings about art but I do have feelings."

If art criticism were couched in generally understood words artists might have the benefit of frank and honest non-professional opinion. Laymen are the potential consumers of art, and whose opinions are more important?

Who creates the styles in this changing art world? Not the museums. Not the critics. Not the schools. Individual artists are the initiators and the ordinary I-don't-know-anything-about-art people buy the product. Eventually the non-artist professionals catch on. The development of new and interesting styles would be less tragic if artists and laymen had a common meeting ground. If people were asked their opinions and not cowed by smoke-screens of esthetic double-talk, artists might be guided and even inspired. The common language of normal intercourse is quite adequate for expressing extremely subtle ideas, and esoteric nonsense is not necessary.

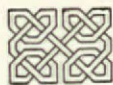
If people who say "I don't know anything about art but I know what I like" were represented on juries, asked their opinions and generally treated as though their opinions mattered, the paradoxical phrase would go out of use. People do know about art. Artists need their opinions.

There need be no fear that popular opinion will inhibit change in styles. Styles change in art just as they do in hats and refrigerators. The slowest changing styles in history have occurred when the professionals had everything their

own way. The art of Egypt was stagnant for four thousand years.

Museums, schools and critics are needed as repositories, teachers and interpreters but not as prophets.

In the past they have neither motivated nor recognized the changing styles. This part of art is of necessity a matter between the artist and his client.



From: A Masque of Architecture

By William Stanley Parker

As presented by The Boston Architectural Club at the opening of the New Club House at 16 Somerset St., New Year's Eve, 1910.

I am the Spirit of Good Architecture.
You claim my presence here by your sincerity,
Your honest striving for the truth,
Blinded though you be by foolish theories.
These foreign guests have pleaded my own cause,
But each so clouded o'er the basic truth
For which he stood that I must needs appear
To show their truest worth
And point the noble way you all should tread.
Study your masses, as Brunelleschi urges.
Train a keen eye for good and just proportions
For which Vignola stands as the exponent,
When purged of his too strict and hide-bound rules.
Leave not out of your reckoning subtle color,
For which the eldest Robbia wisely pleads.
Have care for justice in the scale of parts,
As Michel Agnolo urges, he who but erred
In setting for himself a scale
According to his own great genius
Which so did overtop the mark of others
That he becomes an exception to the rule.
Do not disdain the speed and quick results
For which Bramante pleads. The age demands them.

JUNE, 1955

But heed, good sirs, at what a cost you buy them.
They're honorable if won by honest means.
Despise not that tradition of the past
For which Palladio stands, but broaden it
Beyond the scope of his too narrow plea.
Gather the culture of the ages past,
Filling your souls with all the highest thoughts
And aspirations of the countless horde
Of mighty spirits that have gone before,
So that they form a background to your thoughts
And lend within the shadows of your work
Reflected light from out the noble past.
Lastly, nourish with tenderest care and zeal
Peruzzi's nice refinement and good taste,
To temper all you do with such an air
Of subtle sweetness, yet a part with strength,
That there may once again be born a love,
Among the lesser people of the land,
For beauty for its own sweet sake alone,
And coarse and insincere vulgarity,
The hydra-headed monster in our art,
Be doomed forever to the infernal shades,
Lying in wait to welcome to its hell
Those faithless souls who from the best depart.
Thus would I have you strive.



Honors

MISS HARLEAN JAMES, HON. adviser to Federal agencies, and as
A.I.A., has received from the a member of many civic organiza-
Northern Section of the California tions active in the fields of plan-
Chapter, American Institute of ning and conservation, she has
Planners, a citation: "In the roles exhibited that foresight and per-
of author, editor, consultant and spicacity responsible for the de-

velopment of our finest American traditions and institutions."

CLAIR W. DITCHY has been given the Gold Medal for 1955 of the Michigan Society of Architects. Citation: "Clair W. Ditchy, in the annals of American architectural statesmanship, will be recorded among the profession's presiding officers who have occupied that exalted position with great distinction, and his name will be joined with its other illustrious leaders. His distinguished record of many years of unselfish devotion to our profession, at the local, state, regional and national levels, has brought to us great prestige for which we are deeply grateful. We thank him and we salute him for his inspired leadership. For his brilliant and valuable contribution, far beyond the call of duty, the Michigan Society of Architects is proud to present its Gold Medal of 1955 to Clair William Ditchy."

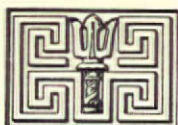
GORDON BUNSHAFT, partner and chief of design of Skidmore, Owings & Merrill, architects, has been chosen to receive the first Prize in Architecture—an Arnold

W. Brunner Memorial—by the National Institute of Arts and Letters. Minoru Yamasaki, Detroit, of the firm of Leinweber, Yamasaki & Hellmuth, received honorable mention.

HUGO F. KUEHNE has been named by Austin, Texas, "Most Worthy Citizen for 1954." Professor Kuehne is founder of the School of Architecture of the University of Texas.

SLOCUM KINGSBURY of Faulkner, Kingsbury & Stenhouse, Washington architects, has been appointed consultant for hospital construction to the Surgeon General of the Air Force, thus providing a means of acquainting the Air Force with current trends in civilian hospital design.

JOSEPH D. LELAND, F.A.I.A., has been given the annual Good Citizenship citation of the Town Club of Milton, Massachusetts, in appreciation of 25 years of devoted public service to the town: as a member and chairman of the Planning Board; as an Art Commissioner; and as head of the committees on building and zoning laws.



The Institute's 1955 Honor Awards

REPORT OF THE JURY

THE JURY has selected five buildings for First Honor Awards in The Institute's seventh annual competition for outstanding American architecture. In addition, 22 buildings were designated by the jury to receive Awards of Merit. There were nearly 300 entries in this year's competition, the greatest number of submissions in any of the competitions to date.

FIRST HONOR AWARDS:

American Embassy, Stockholm, Sweden. Architects: Ralph Rapson, Minneapolis, and John van der Meulen, Chicago.

Central Restaurant Building, General Motors Technical Center, Warren, Mich. Architects: Eero Saarinen and Associates, Bloomfield Hills, Mich.

Women's Dormitories and Dining Hall, Drake University, Des Moines, Iowa. Architects: Eero Saarinen and Associates, Bloomfield Hills, Mich.

North Hillsborough (California) Elementary School. Architect: Ernest J. Kump, Palo Alto, Calif.

General Telephone Company of the Southwest, San Angelo, Texas. Architects: Pace Associates, Chicago—Charles B. Genther, architect in charge.

Illustrations of these buildings will appear in future issues of the JOURNAL.



AWARDS OF MERIT:

St. Matthews Church, Pacific Palisades, Calif. Architects: A. Quincy Jones and Frederick E. Emmons, Los Angeles.

Children's Clinic, Raceland, La. Architects: Curtis & Davis, New Orleans.

Residence at Highland Park, Ill. Architect: George Fred Keck—William Keck, Chicago.

Apartment Development, Fairfax County, Va. Architects: Keyes,

- Smith, Satterlee & Lethbridge,
Washington, D. C.
- Manresa Jesuit Retreat House,
Azusa, Calif. Architect: Wal-
lace Neff, Los Angeles.
- Beach House at Yankee Point,
Carmel, Calif. Architects: An-
shen & Allen, San Francisco.
- Five Unit Apartment Building,
Los Angeles, Calif. Architect:
Carl Maston, Los Angeles.
- U. S. Naval Postgraduate School,
Monterey, Calif. Architects:
Skidmore, Owings & Merrill,
San Francisco.
- Mercantile Library, Philadelphia,
Pa. Architects: Martin, Stew-
art & Noble, Philadelphia.
- Residence of Mr. and Mrs. Charles
M. Goodman, Alexandria, Va.
Architect: Charles M. Good-
man, Washington, D. C.
- O'Neil Sheffield Shopping Center,
Sheffield Township, Ohio.
Architects: Weinberg & Teare,
Cleveland.
- The Wm. H. and May D. Taylor
Memorial Library and The John
M. Reeves Student Building,
Hackettstown, N. J. Architect:
Jan Hird Pokorny, New York.
- Danforth Chapel, Colorado A. &
M. College, Fort Collins, Colo.
Architect: James M. Hunter,
Boulder.
- Bank of Apple Valley, Apple Val-
ley, Calif. Architects: McFar-
land—Bonsall—Thomas, Los
Angeles.
- Men's Residence Hall, University
of Washington, Seattle, Wash.
Architects: Young, Richardson,
Carleton & Detlie, Seattle.
- Eagle Rock Playground Club
House, Eagle Rock, Calif.
Architects: Richard J. Neutra;
Dion Neutra, Associate, Los
Angeles.
- Texas Children's Hospital, Texas,
Medical Center, Houston, Tex-
as. Architect: Milton Foy
Martin, Houston.
- Residence of Mr. and Mrs. George
Channing, Sausalito, Calif.
Architect: Roger Lee, Berkeley.
- Home Economics Building, Uni-
versity of California, Davis
Campus. Architects: Hervey
Parke Clark and John F. Beut-
tler, San Francisco.
- Bandstand and Park Pavillion,
St. Petersburg, Fla. Architect:
William B. Harvard, St. Peters-
burg, Fla.
- Service Schools, Great Lakes, Ill.
Architects: Skidmore, Owings
& Merrill, Chicago.
- St. Brigid Catholic Church, Los
Angeles, Calif. Architects:
Chaix & Johnson, Los Angeles.

A Window for Chartres

By Ralph Walker, F.A.I.A.

The gift to Chartres of a stained-glass window was conceived in 1951, the windows put in place and dedicated in 1954. Why, then, the delay in reporting the facts? The JOURNAL, in its defense, pleads that a report could not be adequate without some record of the color. Under the direction of Francois Lorin, the window's creator and the guardian of the Cathedral, architect Jean Maunoury, color photographs were taken, and the four-color printing plates made in France where continuous reference to the window itself could be had. Bringing the copper plates through our customs barrier added to the total of elapsed time—for all of which we may perhaps be shriven.

IN THE AUTUMN OF 1912 The American Institute of Architects, through Ralph Adams Cram, requested of Henry Adams, the famous American historian and philosopher, the privilege of publishing a book heretofore privately printed and jealously guarded against public sale and which had become a bibliographic treasure read only by a few collectors. With reluctance he gave permission, because he did not believe it possible that the book would have a wide reading public, and at the same time he granted to The Institute the royalty rights on "Mont-Saint-Michel and Chartres," one of the most distinguished contributions to American literature and one of the most valuable adjuncts to the study of medieval Christianity. Its popularity has proven Cram's judgment

as to its value, for it has from its first printing enjoyed an ever widening and appreciative public, so much so that funds derived have been very effective in encouraging further studies in the medieval arts. Generally the proceeds from the fund and requests for scholarship stipends have been in parallel, but in 1951 there was a considerable sum on deposit for which there was no demand.

At a Board of Directors meeting in that year, during a discussion of what might be done with the accumulated funds, Harold Willis, then the Director from New England, suggested that they might be devoted to the repair of Chartres Cathedral. On legal assurance that such a grant was proper, action was taken to ascertain how the gift might be given and received by the French Government.

At a luncheon at The Octagon on June 20th of that year a check for \$3,000 was given by Vice President Kenneth Wischmeyer, in the absence of President Glenn Stanton, to Henri Bonnet, French Ambassador to the United States. The Ambassador expressed his great pleasure at the fine gesture on the part of the A.I.A. (His address appears in the JOURNAL for August 1951.)



Harold Willis and Julian Clarence Levi who were members of a special committee (other members being Alexander Hoyle and myself) were in Paris at the time endeavoring to find out if it were possible to have the gift allotted to some definite purpose. In a meeting with the Beaux Arts authorities it was suggested by the French that a window be given to Chartres Cathedral to replace one of those destroyed in the eighteenth century. To do so it was evident that more funds would be needed, and with full enthusiasm for the idea, the committee set about soliciting contributions; the response was more than generous.

You might have thought that, with the idea coming from the

French, and with the knowledge that the money was ready, the designing and making of the window would be readily accomplished. On the contrary, it still took a great deal of doing, and were it not for the fine hand of "Julian Clarence," as he is so well known in France, I am sure the window would still be a dream and the original sum causing annoyance to some government accountant who hates small sums kept on the books and not expended.

First of course was the subject. The window selected on the east wall of the south transept had been originally dedicated to Saint Blaise—a peculiar character who had been martyred by having his head cut off and who thereafter went about performing miracles with his head, covered with long dank locks, in his hands. This would never do because, as the committee expressed it, architects were generally thought of as being longhaired and not having their heads on their shoulders. Saint Thomas, the patron saint of architects, was suggested, but it seems he also was a kind of shady person in that while spreading the Word in India a rajah gave him an immense fortune in rupees to build him a palace. The good Thomas

spent the money on the poor, and when the prince asked where the palace was he was told he would find it in Heaven. Finally it was decided that the bishop who founded Chartres and built the first church there (a great deal of the crypt is his work), and who was later canonized as Saint Fulbert (having his head on his shoulders and a mitre always covering his locks), would be a fitting subject and one which satisfied us all.

How to do the window caused further discussions and conferences, and the file of papers appertaining to the window grew thicker and thicker. Finally, after discarding the idea of a competition, either international or one local to France, it was agreed that François Lorin, whose family for three generations had taken care of the glass in the Cathedral, was a qualified artist of great imagination and sensitiveness, and that the window would be designed better if given to him without competition. Our judgment and faith were fully justified in the final result. All during this time we were assisted by another third-generation guardian of the Cathedral, the architect Jean Maunoury. With his friendly assistance,

"Julian Clarence" and the committee surmounted the bureaucratic molehills which governments like to insist placing on what otherwise would be smooth highways to progress.



At long last a project and an artist were agreed upon—*long* because it had been some five hundred years since the *last* window had been given to enhance the great frame of the Cathedral. The design was released after the usual presentation of sketches, the usual criticisms, and finally the approval based on faith transmitted across the Atlantic—although the glass panels giving the name of the donor caused much concern, though not too evident when placed some twenty feet above the floor of the Cathedral. In June my wife and I saw the first panels in actual glass and I reported back that the window, with its story well expressed in the mosaic of lead comes and colored glass, would be magnificent, and so it is. It takes its place as if it were forever there, and yet as one takes the time to examine its detail one realizes that it is no dogmatic copy but that it lives vitally for itself. All praise to the great master,

François Lorin, who humbly stood aside at the dedication of his work when other esteemed and more important persons sat on red velvet.

October 7, 1954, was set for the day of dedication, and Saint Fulbert in his cathedral high in Heaven must have had a momentary doubt, because not only did world affairs interfere with the number of official notables who were to be present, but Bishop Harscoet suffered a cerebral hemorrhage three days previously, and for a moment it looked bleak indeed for the ceremony. But the church, like the theater, realizes that each of us are like actors on the stage of the world and that the human play must go on. The day itself was a rare day for France in 1954, where for several months it had been cloudy all day. From here on I quote, with some interpolations, a letter from "Julian Clarence" to Harold Willis:



"I would say that about five hundred people attended the dedication ceremonies. Monseigneur Menard, Auxiliary Bishop, met Ambassador Dillon and Minister of Public Education Berthoin at the royal west door, and (accompanied by Monseigneur Le-

jards, the Vicar, and by the Archpriest Bergonier with the members of the Chapter) escorted them down the nave to the transept in front of our window. The organ was stilled and in the deep silence of the Cathedral I was asked to advance and order the window unveiled. As the curtain gracefully folded away, the window appeared in all its glory. After a few moments the murmurs of admiration were hushed and Monseigneur Menard, flanked by the ecclesiastics, blessed the window in words that have come down through the centuries. It was a very short but exceedingly impressive ceremony. The organ played as Monseigneur Menard and the Chapter members escorted the Ambassador and the Minister to the West doors. Most of us lingered to admire the window and to congratulate Lorin."

The French are somewhat casual. Those of us who knew the poilus of the First World War, with their inevitable weariness and disregard for things of the surface, were intimately amused at the character of the ceremony. From the moment when "le suisse," a beadle, with his staff and dragging sword led, accompanied by rumbling organ music, the straggling



The new window replaces a window originally dedicated to St. Blaise, located in the east side of the south transept. It was destroyed in 1791 and replaced much later with a window of leaded clear glass. The new window, about 32 feet in height, was dedicated to St. Fulbert on October 7, 1954.

Designed and wrought by
FRANCOIS LORIN

Under direction of
JEAN TROUVELOT
Chief Architect, National Commission for Historic Monuments

JEAN MAUNOURY, D.P.L.G.
Chief Architect of the Department of Eure et Loise

JEAN VERRIER
Inspector General of Historic Monuments

Overleaf is a reproduction of a detail of the window as photographed in color.





At a luncheon at The Octagon, former French Ambassador Henri Bonnet was presented with a parchment of which a black-and-white reproduction appears on the page following. Designed to commemorate the gift of the window to Chartres, the parchment (15½"x21½") has the English text in black; the French in the Virgin's blue. From l. to r., President Ditchy, Julian Clarence Levi, Harold B. Willis, Ambassador Bonnet and Ralph Walker.

NOTRE DAME DE CHARTRES

BEACON, DOMINATING AFAR THE PLAINS OF FRANCE
PÂLE, DRESSÉ SUR LES PLAINES DE FRANCE,
INSPIRATION OF ARCHITECTS IN A WIDENING WORLD
SOURCE D'INSPIRATION POUR LES ARCHITECTES
D'UN MONDE AUX HORIZONS TOUJOURS PLUS LARGES,
SHRINE AT WHOSE ALTARS COUNTLESS MILLIONS WORSHIP,
SANCTUAIRE DONT LES AUTELS ACCUEILLEN
LA FOI D'INOMBRABLES ADORATEURS,
YOUR BELLS SUMMON THE DEVOUT
TES CLOCHES APPELLENT LES FIDÈLES,
YOUR LOFTY VAULTS ECHO THEIR PRAYERS
SOUS TES HAUTES VOÛTES RÉSONNENT LEURS PRIÈRES,
YOUR BEAUTY THRILLS THE MULTITUDE,
TA BEAUTÉ FAIT FRISONNER LES FOULES.

CONCEIVED IN ITS BEGINNINGS BY SAINT FULBERT,
TU DOIS TON ORIGINE À SAINT FULBERT,
GENERATIONS IN BUILDING AND ENDURING,
IL FALLUT DES GÉNÉRATIONS POUR TE CONSTRUIRE ET TU SURVIVIS
DESIGNED BY MASTERS WHOSE NAMES TO MEMORY LOST
DES MAÎTRES DONT LE NOM A PÉRI,
STILL LIVE IN CREATIONS OF STONE AND GLASS,
TE CONÇURENT ET VIVENT ENCORE DANS
LEURS OEUVRES DE PIERRE ET DE VERRE.

THROUGH THE CENTURIES YOU STAND STEADFAST
A TRAVERS LES SIÈCLES, TU TE DRESSÉS, DÉFIANT LES OUTRAGES
AGAINST THE RAVAGES OF WEATHER, WAR AND FIRE
DES INTÉPÉRIES DE LA GUERRE ET DU FEU,
ESSENCE OF FRANCE, YOU RISE UNIVERSAL
ESSENCE DE LA FRANCE, TU T'ÉLÈVES, UNIVERSELLE,
ETERNAL SYMBOL BUILT BY THE GENIUS OF MAN TO THE GLORY OF GOD,
COMME UN ÉTERNEL SYMBOLE CONSTRUIT
PAR LE GÉNIE DES HOMMES À LA GLOIRE DE DIEU.

IN HUMBLE APPRECIATION AND VENERATION
THE AMERICAN INSTITUTE OF ARCHITECTS
DEDICATES THIS WINDOW TO SAINT FULBERT,
IN HOMAGE TO THE MASTER BUILDERS
OF THIS CATHEDRAL.

CETTE VERRIÈRE EST DÉDIÉE À SAINT FULBERT
PAR L'INSTITUT AMÉRICAIN DES ARCHITECTES,
EN HOMMAGE HUMBLE ET RESPECTUEUX
AUX MAÎTRES D'OEUVRE DE CETTE CATHÉDRALE.



ANNO DOMINI MCMLIV

Chapter and the attendant great, to the moment when over the head of "Julian Clarence" a humble workman, in his funeral best, high on a teetering ladder, used a common pair of shears to cut a string in aid of the unveiling, to the usual intoning of the Latin prayers, to the casual swinging of the censer and the aspergillum, the liturgical kissing of the canonical ring, there was a hurried sense of drama, and soon the ceremony was over. Yet, looking back on it, the church had received a gift of rare beauty, and as it later developed with keen appreciation—for, whatever man might say or do, the window itself revealed far better the spirit of reverence and fitness due to Notre Dame de Chartres. And once again the spirit of the Virgin, in a too careless age, triumphed over the dynamo.

"Julian Clarence" resumes:



"When all had gathered at the Prefecture, the audience room was packed to overflowing by the two-hundred-odd invited guests including Ambassador and Mrs. Dillon, Mr. Chadbourne and Mr. Morris of the United States Embassy and their wives; also Colonel Johnson, United States Army. The A.I.A.

representatives were past presidents, Stanton and Walker, Mrs. Walker, Mr. and Mrs. John Fugard, Mr. and Mrs. Ernest Grunsfeld, Mr. and Mrs. Julian Clarence Levi, Mr. Arlington T. Hardell, Miss Hanet Hopper and Mr. Paul Gaudreau. The R.I. B.A. was represented by Mr. Richard Walker, the Church by Archiprêtre Bergonier. The French official party was numerous: The Minister of National Education, M. Berthoin; the Prefect and Mrs. Andrieu; M. Violette, President of the Conseil General; M. July, former cabinet minister; M. Brizard and M. Brune, Senators; M. Blanchard, Mayor of Chartres; M. Duvaux, President Conseil Supérieur des Architectes; M. Bitterlin, President Académie d'Architecture; M. Picot, Secretary of the U.I.A., etc. There were, in short, a large number of deputies, regional officials, officers of the French military and, of course architects and members of the Historical Monuments Commission.

"M. Violette was the first speaker; I followed with a few words, reading in French Ambassador Bonnet's cable and President Ditchy's message, and in French and English the text of the parchment.

I then presented it to Chanoine Bergonier who, in accepting it, kissed me on both cheeks to the astonishment of my good Catholic friends who told me afterwards that it was an unusual action. The Chanoine then read the speech of Monseigneur Menard. He was followed by Ambassador Dillon and by the Minister of Education who closed the ceremony.

"The Prefect and Mme. Andrieu presided graciously at the Vin d'Honneur for about two hundred invited guests and later for about fifty at a buffet luncheon."

The occasion was delightful, the company unusual, the Prefect and

his wife charming and hospitable. The words spoken were given with dignity and an awareness of the cultural significance of a gift coming as it did from a great professional body of architects which, although far away in another land, still remembers with friendly gratitude the many favors done for its members in the past by the French people and their Government. Nor could the Institute have given a more gracious return, because the beauty of the gift will always endure, will always stand as a symbol to the spiritual brotherhood of all architects throughout the ages.

Address by Jean Berthoin

MINISTER OF NATIONAL EDUCATION

The dedication of the window, a purely ecclesiastical ceremony, being accomplished, the company moved to the Prefecture to observe the more secular part of the occasion. M. Berthoin's address is here given in an English translation by the French Embassy.

THE DEEP CONCERN which has filled the Church and which has struck at the heart of the faithful of the Chartres Diocese commanded that the majestic silence of this Cathedral be not disturbed, today, by any profane speeches.

We are grateful to M. the Prefect of Eure and Loire for having kindly offered this Prefecture

where Mr. Chairman Viollette has just welcomed us with such graciousness.

Thus, our homage, as Mgr. Harscoet, despite his sufferings, must surely wish, may be paid with sufficient gravity so that it may not seem unworthy of the gesture and of the ceremony which unite us here today.

Mr. Ambassador, you have seen

JUNE, 1955

fit to evoke, in words of magnificent elevation, the reasons which, a moment ago, brought us to the Cathedral of Chartres. These words and these reasons are of the kind which tighten the bonds uniting your great country to ours and they can never be overstressed.

It is a common fact to say that this friendship finds its root in the communion of spirit which enflamed us both at the same time for liberty. Less often, it seems, has it been noted that the spontaneous movement towards the same pathetic absolutes can only be born from an exact resemblance in creative sensitivity, of that sensitivity which justly sees in artistic expression one of the greatest values of human action. Yet, is it not the most natural of relationships, since the work of art, most free and personal of all, remains respectful of all ideals for which a man is able to live and to die?

It is thus that a gesture like that of The American Institute of Architects—such a thoughtful and generous gesture which Mr. Clarence Levi has so poetically explained—is one that moves us deeply.

The homage paid to their medieval predecessors by these most

distinguished architects, who themselves have to solve complex problems—such a pious homage paid by modern architects to the Cathedral builders, once more proves that the United States, so great by its energy and its efficiency of collective effort, is equally great by its appreciation of spiritual values.

I wonder if you realize, Mr. Ambassador, how deeply touched are the hearts of the men and women of my country by the fact that the remotest regions of America know the name of the old Cathedral of Beauce, which was once loved by kings and peasants—by the fact that Notre Dame de Chartres continues to attract to France the warm interest of the entire world?

Therefore, it is with great pleasure that I salute, as you do, the virtuosity of an artist of great tradition whose whole life, and the life of those who shared his ideal for four generations, has been devoted to the maintenance and the embellishment of this Cathedral. Master François Lorin, assisted by the invaluable counsel of M. Jean Verrier, Inspector General of Historical Monuments, M. Trouvelot, chief architect, M. Maunoury, architect, not to mention Mr. Clarence Levi himself, such an excel-

lent representative of the donors, brought to a successful end a most delicate task.

He was inspired in his conception of a stained-glass window in which the choice of scenes, the proportion of personages, the combination of colors serving in its composition do not in the least, as you have seen, clash with what remained from the eighteenth century. And yet his talent has known marvelously how to keep the personal touch without which there is no great artist.

Thus, this work makes more concrete and more striking truths of universal importance. First, it is that there is a great lesson to be derived from professional continuity. In contemplating a modern stained-glass window so splendidly executed, one might, in spite of oneself, in trying to find in its place some seven-or-eight-century-old piece of glass, have felt a bit of sentimental regret. Yet, one did not suffer any esthetic disappointment, so firm and supple at the same time is the line of art which continues, in this remarkable realization of an authentic modern creator, one of the masterpieces of the glassmakers of yore.

But, even more, we must find in its permanency of art a lesson

which is given to us by the history of the "building Middle Ages," and to which we must always listen. This lesson is that all great works have always required unity of action in execution and in conception.

The masons, the glassblowers, even the small apprentice plasterer, had no reason to believe that they were accomplishing anything less beautiful or less durable than the architect, the painter, the sculptor or the finisher. And indeed, why should the mason or the roofer have thought that he had worked less beautifully in his thoughts and in his heart than those who had conceived the building, who had measured its proportions, traced its arcs, when from the dizzying steeple, better than anyone, he could touch that heaven upon which the mind had reflected?

Times have changed. And it is not up to me to say whether popular faith has changed with the course of history and the transformation of living habits. And what does all that matter to us at this moment?

Why should I dissociate the faithful who came to Chartres, their lips trembling with prayers, to implore the all merciful Mother

of God, from those who brought here only their admiration for the superhuman tenacity needed for this task and for the astonishing perfection of the completed masterpiece?

What we all felt a moment ago was that the supreme simplicity of this mass of stone verily deserved being called "divine"; it was that no other atmosphere brought more the word "supernatural" to the mind than this darkness, as it becomes illuminated with a thousand fires going in all directions, crossing, changing places, melting finally in indescribable color which might very well be that of Hope.

Under the infinite spell of this sublime light, how could we help from dwelling upon all the sufferings which have been alleviated in this nave? Who, under these eaves, where even the air seems heavy with the piety of eight centuries, could have helped being a better man, endowed with greater kindness, indulgence, wisdom, love of man?

No matter what faith inspires each one of us, all must look upon these granite and stone realizations with respect, for they are the heritage of an era when for fifty years, one hundred, sometimes more, the erection of such an edifice required

a kind of common impetus, of harmony in labor, of brotherhood without any thought of hierarchy. Why could this not be reborn? We must be firmly convinced that at all times, and especially in that where an insidious materialism beckons back the temptations of progress—that a technique is worth no more than each man. Moreover, Man is not accomplished save through an ideal.

The hand and the brain, which, some would have us believe, are by nature irrevocably opposed, are yet of the same body, and this body, it is true, needs, in order to live, the ancestral soil which gives him his blood, but it also needs the blue and the air of the summits.

Mr. Ambassador, the architects of your country have wished to express their gratitude to the great ancestors of a corporation which, since the Middle Ages, has never ceased to work for successive generations. For architecture is one of the most striking images of life, life as it is first born, then as it develops, and ends to be reborn. It is the image of life, as imagination can let us envision it, with the resources of dreams.

I have told you of the gratitude of today's France. Let me now express the gratitude of the dead.

The gratitude of the stone carvers, of the poets of stained glass, and also the gratitude of the carpenters, masons, of all the humblest workers of yore. The gratitude of those pilgrims who came from afar to confirm or express their faith, as well as that of all who just love the Arts and who wish to meditate in front of such an admirable jewel carved of stone.

Yes, indeed, with the gratitude of all of us, we the living French people of all creeds, united today in worship of our country's traditions, I ask you to transmit to the United States the gratitude of the most faithful audience of all, the invisible one, which constantly haunts the Cathedral: the gratitude of a people who live on in its shadows.

They Say:

Russell Lynes

MANAGING EDITOR, HARPER'S MAGAZINE

(In a talk before the New York Chapter A.I.A., at its 86th Anniversary dinner)

It always makes me uneasy about the arts when artists begin to agree about what truth is. I like it better when they choose up sides, when they run in packs and have a vision which is to them the only true vision, whether their clients or patrons will let them realize it or not. It worries me to see modified modern and modernized tradition as something like a norm which is generally accepted by the profession of architecture. The old-line moderns, if I may use that phrase, seem to me, a layman, to be stuck with the clichés with which they so astonished us a

couple of decades ago, and the traditionalists have given a little here and a little there, a cornice here and a pediment there, and have come up with a gentlemanly new look. To a considerable extent, even the vocabulary of argument is no longer lively. It is hard now to think what would be fighting words among architects.

John Sloan

(In "A Painter's Life" by Van Wyck Brooks)

"It may be taken as an axiom that the majority is always wrong in cultural matters . . . Politically I believe in democracy, but culturally not all . . . Whenever a cultural matter rolls up a majority I know it is wrong."

JUNE, 1955

The Work of Auguste Perret

IN TWO PARTS—PART II

By Ernö Goldfinger, L.R.I.B.A.

An intimate portrait of our own Gold Medalist for 1952. A paper read before a meeting of the Architectural Association (London) by a pupil of Perret, and reprinted by permission from the *AA Journal* for January 1955.

COME NOW to Perret's greatest work before the 1914 war. I have called this period "The finding of a medium—reinforced concrete is discovered for architecture." Perret's greatest work before the first world war, which had an enormous influence on French architecture and on his own later works, was the Théâtre des Champs Elysées. The main elevation ties up with adjoining buildings, being just a façade in the Paris street, housing all that is to be housed behind it; not a functional elevation. This building caused a terrific outcry when it was built in the Paris of 1912. It is here that Diaghilev produced Stravinski's *Sacre du Printemps*, and this was also booed and became a classic. Paris was very disapproving! Astruc, the man who had this built, shouted to the public, when they hissed the *Sacre du Printemps*, "*Ecoutez d'abord; siffler après,*" because they went there determined to hiss . . .

All the elements on which modern architecture has fed for forty years are there already. It is mainly the decoration which has dated. Perret was never very happy in his choice of artist collaborators for sculpture and painting. . .

An epoch is closed by this building. Perret has found his medium and now starts the ADVENTURE IN TECTONIC TRUTH with a number of utilitarian buildings, the first of which, the docks at Casablanca, were built during the first world war, in 1915. The barrel vaults are only three centimetres thick at the apex. In 1919 came the Esders workshop, in which 2,000 sewing machines roared at the same time, and in 1922 an atelier for painting stage scenery, also with barrel vaults two inches at the apex, or thereabouts.

The year 1922 is also the date of Notre Dame du Raincy. Again the barrel vaults are a fraction under two inches thick, and the plan

is perhaps the most magnificent that Perret ever made. At the Beaux-Arts they did not like it at all! The east elevation is perhaps the most wonderful elevation of French architecture of the first half of the century, but it is only on going inside that one realises the magnificence of "tectonic truth."

One of the most remarkable of Perret's buildings, which, unfortunately, stood only for a short time was the Palais de Bois near the Bois de Boulogne, at the Porte Maillot. This was an exhibition gallery, built in 1923, and one of the galleries was handed over by Perret to our Atelier of the École Beaux-Arts. The ateliers of the École are not in the Beaux-Arts itself; they can be anywhere. There are twenty-six ateliers, of which only three are in the Beaux-Arts. The whole building of the Palais de Bois was constructed in rough shuttering timber, screwed and nailed. When it was taken down, the timber went back into the timber yard of the Frères Perret, and was re-used as shuttering. Economy! This business of economy was very important with Perret. It was not stinginess; it was much more than that! You as architects may not understand it, but if there are any engineers here they

will know what I mean. In the big hall of the Palais de Bois the ingenious construction of the roof and the pillars with their stiffening boards is interesting. Perret said: "He who hides any part of the framework deprives himself of the only legitimate and most beautiful ornament of architecture. He who hides a pillar makes a mistake. He who erects a false pillar commits a crime."

This finished the most exciting period of Perret's work. From now on his preoccupations were different; he was obsessed by the idea of creating a French style. An early example of this period is the tower at Grenoble. It could have been Ledoux who built it. All the mannerisms are there—cornice hiding the balustrade, the general silhouette, a classical column with entasis—and yet, I went to see it a year ago, after the Congress at Aix, and it is quite something.

I come now to some of Perret's unsuccessful competition drawings. I do not think he ever won a competition. There is a project for a votive church for St. Joan of Arc, which has some of the less fortunate features of Notre Dame du Raincy, in its towering aimless pinnacles, but it had considerable influence. You will remember the

University at Moscow. The plan shows Perret at his best, with complete integration of structure and planning. "Architecture takes possession of space," says the *Patron*, "marks its bounds, encloses it, imprisons it. It has the privilege of creating magic places, entirely works of the spirit."

Then there was the competition for the League of Nations building. You will remember Le Corbusier's prize-winning League of Nations scheme. Perret fell between two stools: for the moderns he was a *Pompier*, but for the *Pompiers* he was not one of them.

His drawings for the competition for the Palace of the Soviets in Moscow—you will remember Corbusier's project for this—again reminds us of Ledoux's classicism, Ledoux, the architect of Louis XVI, building for the Convention. The plan shows handling of big urban spaces in the French manner of the eighteenth century.

His project in the competition for the remodelling of the Porte Maillot, where the Palais de Bois used to be, reminds one of Gabriel and the Place de la Concorde, and is clearly an endeavor to tie up with the great French tradition. Permit me to quote again Perret:

"He who, without betraying the materials or the modern programs, will have produced a work which seemed to have existed always, a work which, in one word, is banal, I say that *he* will be able to consider himself satisfied." Banal . . . you remember Gropius: "No prima donna architecture," architecture which always was and always will be . . .

We go down into the *Agence Perret*. There are the draftsmen, the engineers, the quantity surveyors, and a big table for the patrons and their secretaries. All in one room. It is all very magnificent. At the top of the building is Auguste Perret's own flat, where we used to sit at the Master's feet in the big salon. The lifts are all of glass, and as you go up you see the whole of Paris unfolding, with a view of the Eiffel Tower and the Trocadero. In the bathroom the bath and the washbasin are all in marble, and there are flowers and cactuses. The columns are bush-hammered concrete, and the ceiling is plywood, with a little golden fillet round it. There is a complete oneness of structure and architecture which is rather marvellous. . . .

In 1937, when they wanted to

keep Perret away from the Exhibition, they gave him the Garde-Meuble National to build. This is a marvellous institution, in which the nation keeps its old furniture. The last pre-second-world-war work of Perret, of which he was very proud, is the Musée des Travaux Publiques. The French style, as Perret thought of it, had been created. It had become the vernacular. All over France this sort of thing, imitation Perret, is going up now, but most of it is not quite organic enough to be really inspired by Perret though some of it is. There are perfectly proportioned concrete pillars, beams and infillings, perhaps Greek, perhaps Goth-

ic, but certainly Perret at his best. I should like to end by again quoting Perret, for the last time tonight:

"Architecture is of all expressions of art the one which is most influenced by material conditions."

"Permanent are the conditions which are imposed by nature, fleeting are those which are imposed by man: Climate: its inclemencies; Materials: their properties; Stability: its laws; Optic: its deformations."

"The eternal and universal sense of lines and forms impose conditions which are *permanent*; functions, habits, bylaws, fashion impose conditions which are *fleeting*."



Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative



ARCHITECTURE AND COURTESY

BY ROBERT A. LITTLE, Cleveland, Ohio

In truth, the ideals of today's best architecture are closely akin to a deep and lasting faith. A few points exemplify this.

The U. N. Building, if you look at it with tolerance and imagination, expresses several basic

Christian concepts: it attempts simplicity and service to humanity, and expresses it openly without sham; it provides a green space in the midst of the city for tranquility; its glass sides reflect the pattern of Man's works below and the changing colors of the infinite

JUNE, 1955

evening sky above; it is a building devoted to Peace among Men, and its "decoration" is in its open statement of this aim.

A well-designed house of today is built around similar ideals; a

profound and humble appreciation for Nature's gifts of sunlight and shadow, sky and growing things.

No, modern architecture is not without decoration, nor is modern life without courtesy.

BY KENNETH FRANZHEIM, F.A.I.A., Houston, Texas

I am not in a position to pass on the good manners of our civilization, but certainly, generally speaking, we are slipping.

What is more important to the architectural profession is what is going to happen to this "Factory Period" that we are passing through? It has reached a point

now where unless a building—office building, bank, or residence—is built all in glass, it forfeits all chance of recognition.

Certainly, Bishop Sheen is right when he thinks we should pause long enough to add some ornamental relief to our modern buildings—and of course, to our manners.

BY C. GODFREY POGGI, Elizabeth, N. J.

Bishop Sheen's article should be read and reread by every member of our profession. He has put the finger on one of our worst weaknesses—lack of courtesy.

In neglecting the ornamentation of buildings, we are discourteous to the extent of throwing back in His face the God-given gift of the ability to create beauty.

BY GEORGE PETER KELETI, Kirkwood, Mo.

After all our philosophical treatment of architecture it was so good to have Bishop Sheen point out the fact that architecture is a matter of faith more than anything else.

Today we lack decoration in architecture, and yet we have a formalism, a mannerism, a form of courtesy.

Happily modern architecture is capable, in the hands of the masters, of more than mere courtesy: With our respect for materials created by God we think about structural clarity. With our consciousness of the spiritual needs of man we hope that our faith will make the stones sing again.



News from the Educational Field

KANSAS STATE COLLEGE School of Engineering and Architecture announces the retiring of Paul Weigel, F.A.I.A. Professor Weigel, who has been the head of the department for 34 years, is retiring from administrative duties but will continue to serve on the staff. Replacing him as head of architecture is Emil C. Fischer, currently professor of architecture in charge of senior design courses at Ohio State University.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY announces the appointment of Thomas F. McNulty of Cambridge to join the faculty as assistant professor in the Department of Architecture.

Promoted to the rank of associate professor in the same department is Richard Filipowski of Lexington, Mass.

M.I.T. will hold a two-week Special Summer Program in "City and Regional Planning" from August 22 through September 2. The seminars will be under the direction of Frederick J. Adams, Professor of City Planning at M.I.T., assisted by faculty members and by special guest speakers.

Further details and application blanks may be obtained from the Summer Session Office, Room 7—103, M.I.T., Cambridge 39, Mass.

CLEMSON COLLEGE, Clemson, S. C., announces the appointment of Harlan E. McClure as professor and head of its department of architecture, effective July 1. Professor McClure is currently professor of architecture at the University of Minnesota.

UNIVERSITY OF SOUTHERN CALIFORNIA announces a new graduate curriculum leading to the degree of Master of Science in City and Regional Planning.

RADCLIFFE COLLEGE and the Department of History, HARVARD UNIVERSITY, offer a course open to both men and women for the study of archival and historical resources and the examination of representative manuscript and archival repositories and historical societies. Applicants must have graduated from a four-year college unless at present employed in an archival or historical institution. Application blanks may be

had by writing the Director, Institute on Archival Management, 10 Garden St., Cambridge 38, Mass. The course of eight weeks runs from June 20 to August 12.



Scholarships and Fellowships

UNIVERSITY OF ILLINOIS announces the award of the Francis J. Plym Fellowship in Architecture to Jim K. Maeda of Chicago, a graduate of Illinois in 1954. Thomas W. Claridge was named as alternate.

The Plym Fellowship in Architectural Engineering was awarded to Donald E. Thompson, Tiskilwa, Illinois. Manfred H. Riedel of Lake Bluff was named alternate.

The Fellowship provides \$1700 each for travel and study in Europe, for the next six months.

SCHOOL OF ARCHITECTURE AND PLANNING, M.I.T., announces the establishment of a research fellowship by the firm of Voorhees, Walker, Smith & Smith. The fellowship, granting up to \$2,500, is to be awarded to a graduate student in the Department of Architecture

or the Department of City and Regional Planning who submits an acceptable program of research in the general field of neighborhood needs and planning. Address proposals to Dean Pietro Belluschi, M.I.T., Cambridge 39, Mass.



Institutional Competition

The magazine *Church Property Administration* announces its Second Annual Professional Competition for better Catholic Institutional Design. The competition is open to any architectural firm in the United States or Canada which has constructed and completed since January 1, 1950 any of five categories which follow:

1. A church seating less than 400.
2. A grade school accommodating 350 or more.
3. A high school accommodating no more than 1,000.
4. A parish rectory accommodating no more than 8 priests.
5. A parish convent.

Further details may be had from *Church Property Administration*, 20 West Putnam Ave., Greenwich, Conn.

Calendar

June 8-11: British Architects Conference, at the invitation of the West Yorkshire Society of Architects, Harrogate. Visitors from the U. S. are welcome

June 13-18: International Design Conference, Aspen Institute, Aspen, Colo. Details from Charles W. Saul, The Aspen Company, Aspen, Colo.

June 18-19: Association of Collegiate Schools of Architecture Meeting, Minneapolis, Minn.

June 19-20: National Council of Architectural Registration Boards holding its 34th Annual Convention, with the main theme "The State Examinations," Hotel Nicollet, Minneapolis, Minn.

June 20-23: Ninth annual meeting of Forest Products Research Society, Seattle, Wash. Further details from Perry Culp, Jr., 601 Tacoma Building, Tacoma, Wash.

June 21-24: 87th Annual Convention of The American Institute of Architects, Radisson Hotel, Minneapolis, Minn.

June 27-30: 8th Annual Conference on Aging, University of Michigan, Ann Arbor, Mich. A major section will be devoted to housing.

July 10-19: 9th Pan American Congress convening in Caracas, Venezuela. Further details from Secretary, Pan American Association of Architects, 1318 Bartolome Mitre St., Montevideo, Uruguay.

July 11-16: Fourth Congress of the International Union of Architects, The Hague. Main theme: "Housing from 1945 to 1955." Further information from the Secretariat of the Congress, 9, Burgemeester de Monchyplein.

July 14-August 24: Sixth Annual Architecture and Planning Workshop, Instituto Tecnológico de Monterrey, Mexico.

July 15-Sept. 15: Summer School of the Cercle Culturel de Royaumont—a continuous series of two-weeks courses for foreign students. Details from M. le Directeur, Asnières-sur-Oise, S. et O., France.

September 9-11: Regional Conference of the Northwest District, A.I.A., Many Glaciers Hotel, Glacier Park, Mont.

September 25-29: 1955 Annual Planning Conference of the American Society of Planning Officials, Sheraton Mount Royal Hotel, Montreal, Canada.

October 6-8: Regional Conference of the Gulf States District, A.I.A., Roosevelt Hotel, New Orleans, La.

October 6-8: Regional Conference of the Sierra Nevada District, A.I.A., Biltmore Hotel, Santa Barbara, Calif.

October 13-15: Regional Conference of the Central States District, A.I.A., Jefferson Hotel, St. Louis, Mo.

October 13-15: Convention of the New York State Association of Architects, A.I.A., Sheraton Ten Eyck Hotel, Albany, N. Y.

October 19-21: Annual convention of the Architectural Society of Ohio. Charter Hotel, Cleveland, Ohio.

November 1-5: World Symposium on Applied Solar Energy. Sponsored by Stanford Research Institute, the Association for Applied Solar Energy and the University of Arizona. Westward-Ho Hotel, Phoenix, Ariz.

November 2-4: Convention of the Texas Society of Architects, A.I.A., Shamrock Hotel, Houston, Tex.

The Editor's Asides

ONE CAN IMAGINE Henry Adams looking down from the battlements of Heaven—unquestionably the medieval section of those battlements—and approving with enthusiasm and a modest pride the gesture of American architects in homage to the builders of Notre Dame de Chartres. Taking its place among windows that were the gifts of the merchant tailors, the furriers, the carpenters, the coopers, the shoemakers, the bakers, the butchers, the tanners, the stoneworkers, the nobles and the priests, the new window glows without pride in its own merits, without pride of the givers, but only with the colorful joy of being one smallest item in the multitude of mankind's efforts to build as beautifully as he knows how to the glory of God.

PERHAPS YOU ARE WONDERING, as we do occasionally, where the nation's young couples are getting the money prompting them to turn up their noses at the "used" houses and buy new ones. L. M. Cassidy, board chairman of Johns-Manville, points out that nearly three-quarters of our 37 million non-farm families now have annual

incomes of over \$4,000. According to the bankers' rule-of-thumb, this justifies a \$10,000 house. But, of these 37 million non-farm families, more than half enjoy an annual income of \$5,000. They can afford a \$12,500 house. Moreover, about a million young men leave the armed forces every year, with a veteran's privileges. The minimum down payment, or none at all, beckons persuasively. This rush to the suburbs and new developments should serve as an emphatic warning that unless we get the run-down parts of our cities and towns back into inviting shape, these communities are going the way of the Western ghost town.

HAS INTERLINGUA been up your street yet? You've heard of it, of course, an international scientific language—understandable to "anyone able to read technical material in one of the major languages of Europe." So says Stanford Research Institute. Here is a sample, on the subject of solar heat:

"Le estufa a plantas es un exemplo de un altere utilisation del mesme principio de converter energia luminar in calor. Hic il se

tracta del collector a lamina plan. Le lumine passa per le vitro (que es transparente al breve undas luminar) e es convertile in calor per le objectos al interior. Tunc le calor non pote re-escappar proque le vitro es opac al longe undas del radiation de calor.

"Le principio del collector a lamina plan es utilisabile in le calefaction domestic. Le casa Dover in Massachusetts es in examplo. Del altere latere, gas o aqua pote esser pumpate a transverso le collector pro tunc usar se in alicun forma de machina a calor que executa un utile labor."

Our reserves of architectural French, technical German, and everyday English, we are ashamed to confess, leave us with only a general idea of what the Interlinguist is trying to prove. (Does the public grasp our architecture?)

THE DIZZYING POSSIBILITIES of the nuclear power plant are just appearing above the horizon. Comparing our most common source of heat for producing power, coal, with controlled fission, here are some revealing figures as presented by the *Indian Builder*: Burning one gram of coal, we get 8 kilocalories of heat. This can be turned into high-pressure steam

and thence into electric power. Moving from coal to uranium, a gram of U-235 bombarded with slow neutrons gives up 20 million kilocalories of heat—a ratio of 20,000,000 to 8. Is it any wonder that the gold rush of the nineteenth century has become the uranium rush of the twentieth?

POSTMASTER GENERAL SUMMERFIELD announced on May 4 the signing of the first architect-engineer contract under the Post Office Department's lease-purchase program. The architectural firm of Von Storch, Evans, Scandale & Burkavage, Scranton, Pa., will prepare the working drawings and specifications for the Dunsmore Branch Station of the Scranton Post Office.

WHILE THE HOUSE is getting smaller, the garage is getting wider and longer. In spite of the small car's appeal in fuel economy and ease of parking, the public seems to have insisted on its delusions of grandeur. The new Chevrolet is 195.6" long by 74" wide; the new Ford 198.5" x 75.9"; the new Cadillac 237" x 79.7". The next step for the dwelling may be a garage with an apartment under the roof.

INDEX

VOLUME XXIII: JANUARY-JUNE, 1955

The six issues are pagged as follows: January, 1-48; February, 49-96; March, 97-144; April, 145-192; May, 193-240; June, 241-288. References to illustrations are printed in italics.

- Abrahams, David J.: The Eternal Fireplace: 57
A.I.A. Honor Awards, 1955: 257
Air Conditioning Plant, University of Texas, Austin, Texas, Broad & Nelson, Architects: 77
American Architectural Foundation, Campaign of The, by Clair W. Ditchy, F.A.I.A.: 121
Apartments at 860-880 Lakeshore Drive, Chicago, Ill., Mies van der Rohe, F.A.I.A., Architect: 67
Architect and the Community, The, by Edmund R. Purves, F.A.I.A.: 153
Architects Collaborative, The, Architects: Harvard Graduate Center, Cambridge, Mass.: 68
Architectural League's 1955 Exhibition: 66
Architectural League Annual Awards: 162
Architecture and Courtesy, by Bishop Fulton J. Sheen: 147
Architects Read and Write: 85, 138, 230, 276
Art: "I Don't Know Anything About Art But I Know What I Like," by Roger Hayward: 252
Arts and the Man, by Lewis Mumford: 99, 165
Awards in 1954, Major Architectural: 79
Awards in the Development Field, National Association of Home Builders: 180
Beal, George M.: A United Front and Semantics: 10
Bendiner, Alfred: The Architect's Tax Burden, a cartoon: 204
Berger, Meyer: The Master of the Roses: 251
Berthoin, Jean: Address at Chartres: 268
Blenheim, Vanbrugh's Battle of, by George H. Herrick: 117
Board of Directors, A.I.A., Annual Meeting: 222
Book Award for 1954, The Society of Architectural Historians: 127
Books & Bulletins: 122, 185
Broad & Nelson, Architects: Air Conditioning Plant, University of Texas, Austin, Texas: 77
Calendar: 44, 69, 127, 187, 234, 280
Carmelite Convent, Santa Clara, Calif., Maginnis & Walsh, Architects: 212
Carter, Hodding: Regionalism and the South: 175
Chandler, H. Daland, F.A.I.A.: Charles Donagh Maginnis: 215
Chapter Do for You, What Does Your? by Ulysses Floyd Rible: 223
Chartres, A Window for, by Ralph Walker, F.A.I.A.: 259
Christianity and the Arts: 63
Church, First Unitarian, Dallas, Texas, Tatum & Quade, Architects: 29

JOURNAL OF THE A. I. A.

- Churchill, Henry S., F.A.I.A.: Planning in a Free Society: 103
- Coe, Theodore Irving, F.A.I.A.: "Or Equal": 17
- Color Slides, A Library of, by Harold R. Sleeper, F.A.I.A.: 73
- Committee, A.I.A., Chapter Affairs: 78
- Competition, An Unauthorized: 40
- Connelly, Willard: The Last Years of Louis Sullivan: 32
- Construction Specification Institute: 250
- Copyright of Standard Documents: 109
- Courtesy and Architecture, by Leland R. Johnson: 243
- Coventry Cathedral, by Basil Spence, F.R.I.B.A.: 21
- Creese, Walter: Regionalism and the South: 177
- Cummings, George Bain, F.A.I.A.: Progress Report: 149
- Cushing, Archbishop Richard J.: Charles Donagh Maginnis: 217
- Design, Time for an Artistic Revival in Architectural, by Hugh Ferriss, F.A.I.A.: 51
- Directory, American Architects': 18, 161
- Ditchy, Clair W., F.A.I.A.: Campaign of The American Architectural Foundation: 121
- Documents, Copyright of Standard: 109
- Editor's Asides, The: 45, 93, 141, 189, 237, 281
- Educational Field, News from the: 38, 75, 132, 186, 219, 278
- Eggers & Higgins, Architects: The Andrew W. Mellon Memorial Fountain, Washington, D.C. 126
- Ehrenthal, Frank F.: Another Jeremiah Speaks—This Time of San Francisco: 181
- Emerson, William, F.A.I.A.: Charles Donagh Maginnis: 209
- Ferriss, Hugh, F.A.I.A.: Time for an Artistic Revival in Architectural Design: 51
- Fireplace, The Eternal, by David J. Abrahams: 57
- Fisher, H. Cochran: Even Architects Can Get Hurt: 87
- Friedlander, Leo: Architecture and Sculpture: 200
- Gold Medalists, The Board of Directors Dedicates the Panel of Our: 221
- Goldfinger, Ernő: The Work of Auguste Perret: 195, 273
- Goodman, Percival, F.A.I.A., Temple Bethel, Springfield, Mass.: 30
- Grillo, Geraldine: People in Glass Houses May Throw Stones: 170
- Halsingborg '55: 14
- Harris, Julian Hoke: Sculpture in Architecture Today: 7
- Harvard Graduate Center, Cambridge, Mass., The Architects Collaborative, Architects: 68
- Hayward, Roger: "I Don't Know Anything About Art But I Know What I Like": 252
- Herrick, George H.: Vanbrugh's Battle of Blenheim: 117
- Historians, The Society of Architectural: Book Award for 1954: 127
- Homsey, Victorine and Samuel, Architects: Wm. W. M. Henry Comprehensive High School, Dover, Del.: 116
- Honors: 16, 114, 203, 255
- Housing, Experimental War, Vallejo, Calif., Wurster, Bernardi & Emmons, Architects: 19
- Institutional Competition: 279
- Insurance: Even Architects Can Get Hurt, by H. Cochran Fisher: 87
- Introspective Look, An, by Foster Rhodes Jackson: 12
- Jackson, Foster Rhodes: An Introspective Look: 12
- Jeremiah Speaks, Another—This Time of San Francisco, by Frank F. Ehrenthal: 181

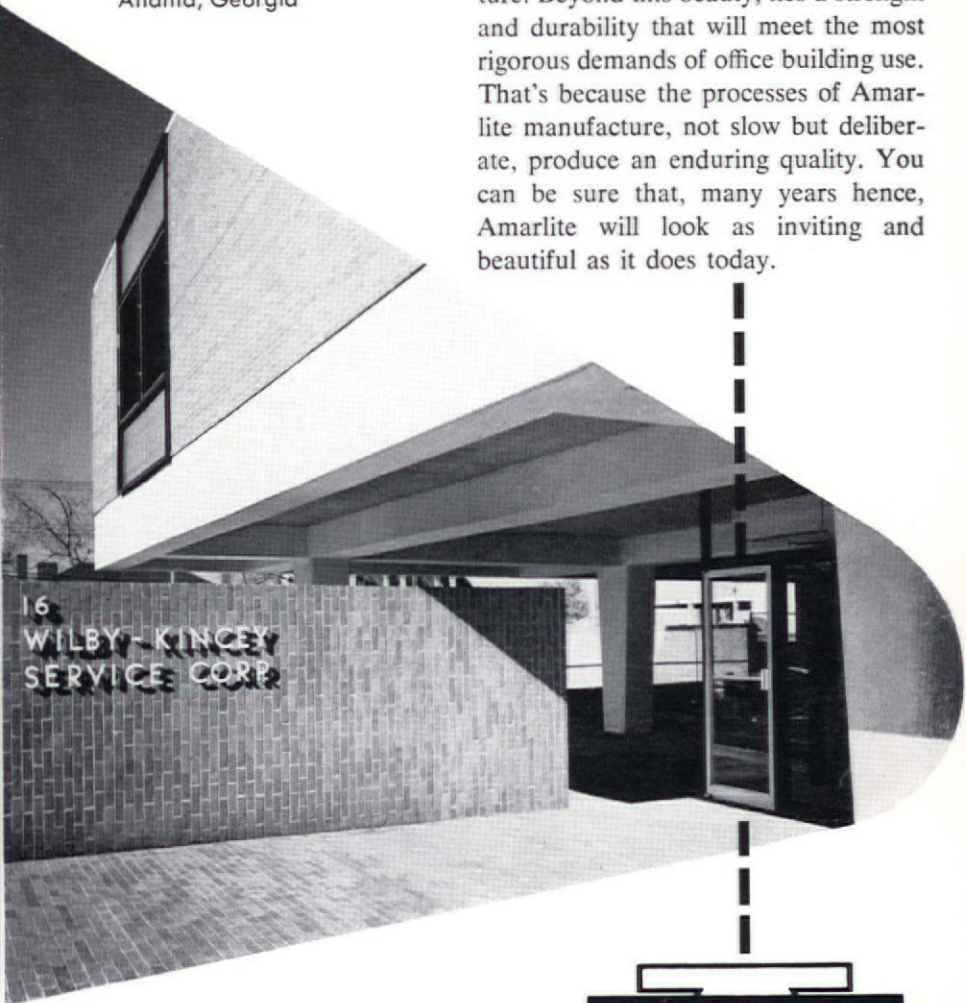
- Johnson, Leland R.: Courtesy and Architecture: 243
- Jones, Herodotus: The First Pitched Roof: 111
- Journalism Awards, The Institute's 1954: 172
- Junius, Hubertus: TV: 13; Philosophy—Variable or Constant?: 86; To Goldy: 110; To Hubertus Tertius: 171, 246; The Care and Housing of Women: 227
- L'Envoi of the Architect, by William Stanley Parker, F.A.I.A.: 64
- Lament, by Robert Schmertz: 152
Langley, J. Alex, Photographer: A Night Club in Havana: 173
- Laws, The Architect and Conflicting, by Frank Memoli: 3, 69, 133
- Library, Gifts to the A.I.A.: 90
- Long Memorial Prize, Birch Burdette: 235
- Maginnis, Charles Donagh at Convention of 1937: 211*
- Maginnis, Charles Donagh, by William Emerson, F.A.I.A.: 209; by H. Daland Chandler, F.A.I.A.: 215; by Archbishop Richard J. Cushing: 217
- Maginnis, Charles Donagh: Pen Drawing of Palazzo Dario, Venice, Italy: 214*
- Maginnis & Walsh, Architects: Chapel of Trinity College, Washington, D. C.: 212; Carmelite Convent, Santa Clara, Calif.: 212; Manufacturers Trust Company, New York City, Skidmore, Owings & Merrill, Architects: 163*
- Mason, Norman, at Board of Directors Annual Meeting: 222*
- Masque of Architecture, From A, by William Stanley Parker: 254
- Master of the Roses, The, by Meyer Berger: 251
- Mayer, Albert, F.A.I.A., Architect: Residence of Alfred Kastor, Chappaqua, N. Y.: 20*
- McClure, Harlan Ewart: Off Hours in The Twin Cities: 247
- Mellon Memorial Fountain, The Andrew W., Washington, D. C., Eggers & Higgins, Architects: 126*
- Memoli, Frank: The Architect and Conflicting Laws: 3, 69, 133
- Mumford, Lewis: Arts and the Man: 99, 165
- Necrology: 92, 236
- Neutra, Richard, F.A.I.A.: Regionalism and the South: 179
Night Club in Havana, A, J. Alex Langley, Photographer: 173
- "Or Equal," by Theodore Irving Coe, F.A.I.A.: 17
- Palazzo Dario, Venice, Italy, Pen Drawing by Charles D. Maginnis: 214*
- Parker, William Stanley: From A Masque of Architecture: 254
- Parker, William Stanley, F.A.I.A.: L'Envoi of the Architect: 64
- People in Glass Houses May Throw Stones, by Geraldine Grillo: 170
- Perret, The Work of Auguste, by Ernő Goldfinger: 195, 273
- Pickens, Buford: Regionalism and the South: 176
- Pillsbury, Frederick: The Press, the Architect and the Public: 205
- Pitched Roof, The First, by Herodotus Jones: 111
- Planning in a Free Society, by Henry S. Churchill, F.A.I.A.: 103
- Press, the Architect and the Public, The, by Frederick Pillsbury: 205
- Progress Report, by George Bain Cummings, F.A.I.A.: 149
- Purves, Edmund R., F.A.I.A.: The Architect and the Community: 153
- Raised Eyebrow Department: 125*
- Regionalism and the South, by Hodding Carter: 175; by Walter Creese: 177; by Richard Neutra, F.A.I.A.: 179 by Buford Pickens: 176; by Paul Rudolph: 179; by Christopher Tunnard: 178

- Residence of Frank N. Horton, Palm Beach, Fla., Wyeth, King & Johnson, Architects: 115*
- Residence of Alfred Kastor, Chapqua, N. Y., Albert Mayer, F.A.I.A., Architect: 20*
- Rible, Ulysses Floyd: What Does Your Chapter Do for You?: 223
- Rudolph, Paul: Regionalism and the South: 179
- San Francisco, This Time of— Another Jeremiah Speaks, by Frank F. Ehrenthal: 181
- Schmertz, Robert: Lament: 152
- Scholarships and Fellowships: 39, 76, 220, 279
- School, Wm. W. M. Henry Comprehensive High, Dover, Del., Victorine and Samuel Homsey, Architects: 116*
- Sculpture, Architecture and, by Leo Friedlander: 200
- Sculpture in Architecture Today, by Julian Hoke Harris: 7
- Semantics, A United Front and, by George M. Beal: 10
- Serious, The Importance of Being, by Peter Shephard, A.R.I.B.A.: 60
- Sheen, Bishop Fulton J.: Architecture and Courtesy: 147; Comments by Kenneth Franzheim, F.A.I.A.: 277; by Leland R. Johnson: 243; by George Peter Keleti; 277; by Robert A. Little: 276; by C. Godfrey Poggi: 277
- Shephard, Peter, A.R.I.B.A.: The Importance of Being Serious: 60
- Skidmore, Owings & Merrill, Architects: Manufacturers Trust Company, New York City: 163*
- Sleeper, Harold R., F.A.I.A.: A Library of Color Slides: 73
- Spence, Basil, F.R.I.B.A.: Coventry Cathedral: 21
- Steeplejacks, by Edgar I. Williams, F.A.I.A.: 44
- Sullivan, The Last Years of Louis, by Willard Connelly: 32
- TV, by Hubertus Junius: 13
- Tatum & Quade, Architects: First Unitarian Church, Dallas, Texas: 29*
- Tax Burden, The Architect's, a cartoon by Alfred Bendiner: 204*
- Temple Bethel, Springfield, Mass., Percival Goodman, F.A.I.A., Architect: 30*
- They Say: 25, 112, 183, 272
- Toombs, Amisano & Wells, Architects: Warm Springs Foundation, Warm Springs, Ga.: 164*
- Traffic and Transit, Report of Committee on Regional Planning and Development, Los Angeles: 65
- Trinity College, Chapel of, Washington, D. C., Maginnis & Walsh, Architects: 212*
- Tunnard, Christopher: Regionalism and the South: 178
- Twin Cities, Off Hours in The, by Harlan Ewart McClure: 247
- Uncongenial Fronts and Rears: 174*
- van der Rohe, Mies, F.A.I.A., Architect: Apartments at 860-880 Lakeshore Drive, Chicago, Ill.; 67*
- Walker, Ralph, F.A.I.A.: A Window for Chartres: 259
- Warm Springs Foundation, Warm Springs, Ga., Toombs, Amisano & Wells, Architects: 164*
- Where Do You Go from Here? by Ralph Walker, F.A.I.A.: 26, 81, 128
- Williams, Edgar I., F.A.I.A.: Steeplejacks: 44
- Women, The Care and Housing of, by Hubertus Junius: 227
- Wurster, Bernardi & Emmons, Architects: Experimental War Housing, Vallejo, Calif.: 19*
- Wyeth, King & Johnson, Architects: Residence of Frank N. Horton, Palm Beach, Fla.: 115*
- Yesterday and Today: 170

The Wilby-Kincey Building

Architects:
Stevens & Wilkinson
Atlanta, Georgia

The clean-lined dignity of the Amarlite Aluminum Entrance contributes its own flawless distinction to modern architecture. Beyond this beauty, lies a strength and durability that will meet the most rigorous demands of office building use. That's because the processes of Amarlite manufacture, not slow but deliberate, produce an enduring quality. You can be sure that, many years hence, Amarlite will look as inviting and beautiful as it does today.



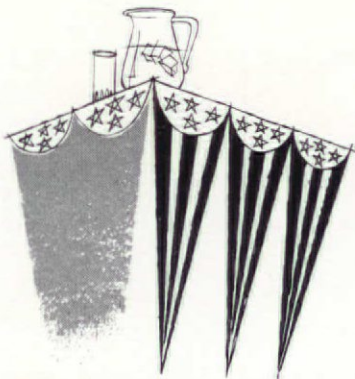
AMARLITE



aluminum
entrances

American Art Metals Company

ATLANTA, GEORGIA • BROOKFIELD, ILLINOIS
DALLAS, TEXAS • ENGLEWOOD, NEW JERSEY



WE'RE TALKING ABOUT YOU IN FORTUNE

On the Fourth of July this year, Crane will celebrate its 100th Birthday . . . and start in on a second century of progress.

While we're proud of being a century old—we're even prouder of our cordial relationship with America's Architects. Because *our* progress has been dependent upon theirs.

In modern America, most people take the buildings they live in and work in for granted. The new skyline is admired—but the man who put it there may be overlooked. Architecture is a modest profession—architects don't shout their accomplishments from the housetops. Yet our modern

civilization would not have been possible without them.

That's why we're publishing the tribute you see on the page opposite. It appears in this month's issue of *Fortune*. It's our way of giving the American architect some of the respect we think is due him.

Would you like to have a reprint of the *Fortune* ad, suitable for framing? Send your request to our main offices in Chicago. No charge, of course.

CRANE

Fortune

THE MAN
WHO
PUT THE
SKYLINE
WHERE
IT IS



As this year ends a good example of the American modern style, take a look at the skyline.

Because the things you see there are a visible sign of America's growth. The clean, fresh, straight lines, horizontal windows and towers are better evidence of our way of life than anything a political speech ever has been able to dress up as.

The man responsible for this is the architect, American architect more than a matter of miles — some three or four hundred miles. He has developed designs and techniques that make it as distinctly American as a baseball game.

But this program hasn't been easy. The architect has had to produce an art that is not only beautiful, but the most of its time, but practical, clean as well.

That the architect has done his job (without that which) is a tribute not only to his genius, but to his business judgment. Through the efforts of the American Institute of Architects, the standards of the profession have been raised.

No, if you want to keep an eye on progress, keep an eye on the skyline — and the architects who are putting it there.

CRANE CO.

836 SOUTH MICHIGAN AVENUE, CHICAGO 5, ILLINOIS
 HEATING • COOKING • AIR CONDITIONING • REFRIGERATION • PLUMBING
CRANE STARTS ITS SECOND CENTURY OF QUALITY — FOUNDED JULY 4, 1855
 Published in this book to mark the 100th anniversary of the American Institute of Architects. Crane is proud of the part American architects have played in it as well as being America's leader.

CRANE CO.

General Offices: 836 S. Michigan Ave., Chicago 5, Ill.
 VALVES • FITTINGS • PIPE • KITCHENS • PLUMBING • HEATING

**CRANE STARTS
 ITS SECOND CENTURY
 OF QUALITY
 Founded July 4, 1855**

Now! Dots-of-Color Styling in **VINYL**



Now . . . famous **CONFETTI** styling in
PAT. PENDING
MATICO ARISTOFLEX Vinyl Tile Flooring

Two great ideas meet in one grand product...and smart floor decor takes a long step forward! Aristoflex vinyl-plastic tile brings the advantages of easier maintenance, better resilience and increased durability to one of America's most outstanding floor styles. Next time you specify tile flooring, consider MATICO Aristoflex Vinyl Tile in thirteen multi-color Confetti patterns. (Also in low-cost standard gauge.) It's a happy choice for every type of installation.

MASTIC TILE CORPORATION OF AMERICA

Joliet, Ill. • Long Beach, Calif. • Newburgh, N. Y.

Manufacturers of: Aristoflex * Confetti * Parquetry * Maticork
Asphalt Tile * Cork Tile * Plastic Wall Tile



HIPPODROME GARAGE

43rd to 44th Sts., Avenue of Americas
NEW YORK, N. Y.

ARCHITECTS
Kahn & Jacobs



8 Balanced Door
Units in the entrances
to Hippodrome Garage

more



The Door that lets
TRAFFIC through QUICKLY

ELLISON BRONZE CO.
Jamestown, New York

*representatives in 73 principal cities
in the United States and Canada*

Ellison
the **BALANCED DOOR**

Build your bathrooms around BRIGGS BEAUTYWARE... IN COLOR

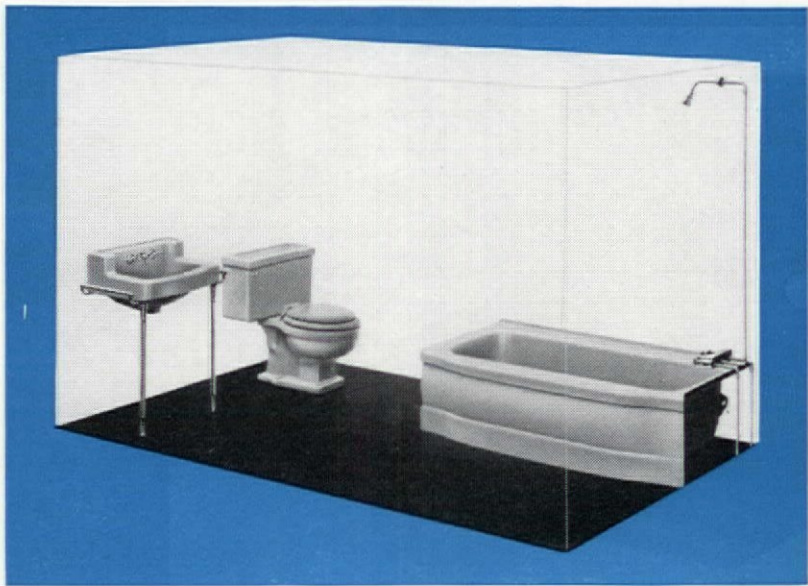
Coordinated color interiors give homes individual personality and prestige, according to Howard Ketcham, America's best known color adviser to prominent home building firms. There's no doubt about the importance of colorful bathrooms and kitchens in today's homes. They're as much a showplace as any room in the house.

Your prospects are fast becoming color educated. That's why the soft pastel tones of Briggs Beautyware are so pleasing, so versatile and so popular.

When you tell your prospects that

colorful Briggs Beautyware is fade-proof, easy to keep clean, and blends with any number of bathroom accessory and decorating changes, you can't help generate a desire for ownership.

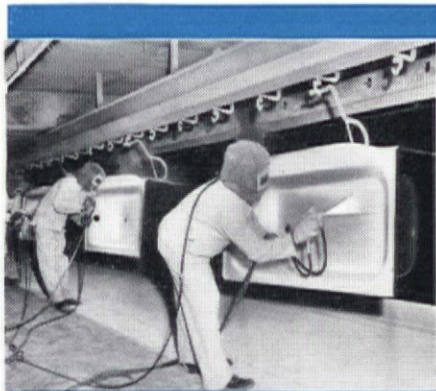
We invite you to shop for color fixtures—compare materials, design and workmanship—compare bathing features, utility features, finishes and beauty of appearance. And compare color match, color shade and color brilliance. You, too, will agree Beautyware is the outstanding color value and a great contribution to home sales.



Briggs color processing is exclusive and exacting

Pressure-formed enameling steel—proven superior for many rugged porcelain products—is specially processed at Briggs into glass-hard, glass-bright color fixtures.

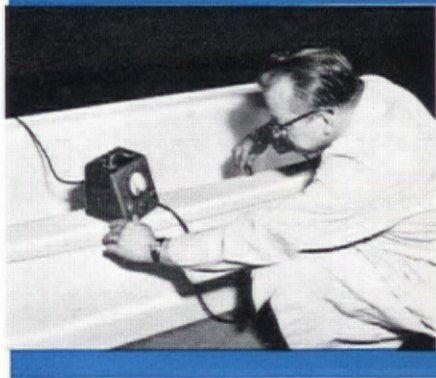
At Briggs, too, the finest clays are chemically blended and glazed under most exacting controls to assure matching vitreous china. As a leader in color processing, Briggs has made color fixtures available at new economical costs.



Briggs Beautyware finishes are fadeproof and stainproof

Briggs color finishes are so durable that they defy stains, acids, medicines and cosmetics, *just like glass itself*. In addition, they resist chipping and marring, and are absolutely fadeproof.

These are selling features that your customers will really understand and appreciate.



Briggs colors complement any type of home—any decorating theme

No matter what the style of a home—from Colonial to Contemporary—you can greatly enhance the beauty of the bathroom and kitchen, with any one of Beautyware's five sparkling sea-tone colors.

Here are colors so natural and so pleasing that they complement any decorating theme—that even suggest many new decorating ideas—that add greatly to a home's livability and saleability.

*A Second
Bathroom is
Beautyware's
new standard
for American
Living*

BRIGGS MANUFACTURING COMPANY
300 BUHL BUILDING • DETROIT 26, MICHIGAN

ROMANY

Real Clay Tile



for
Walls and
Floors in
OPERATING ROOMS

DIET KITCHENS

WASH ROOMS

TOILETS

CORRIDORS
And Other Areas

ROMANY Real Clay Tile offers an exceptional selection of appropriate colors and finishes for hospital use. Glazed and Matte surfaces on the toughest clay body available. Backed by our long experience with tile use in hospitals, we welcome an opportunity to submit specifications for the installation of ROMANY Tile to meet your requirements.

Write for New Hospital Folder . . . See Sweet's Catalog

UNITED STATES CERAMIC TILE COMPANY

Member: Tile Council of America and Producers' Council, Inc.
217-T FOURTH ST., N.E., CANTON 2, OHIO

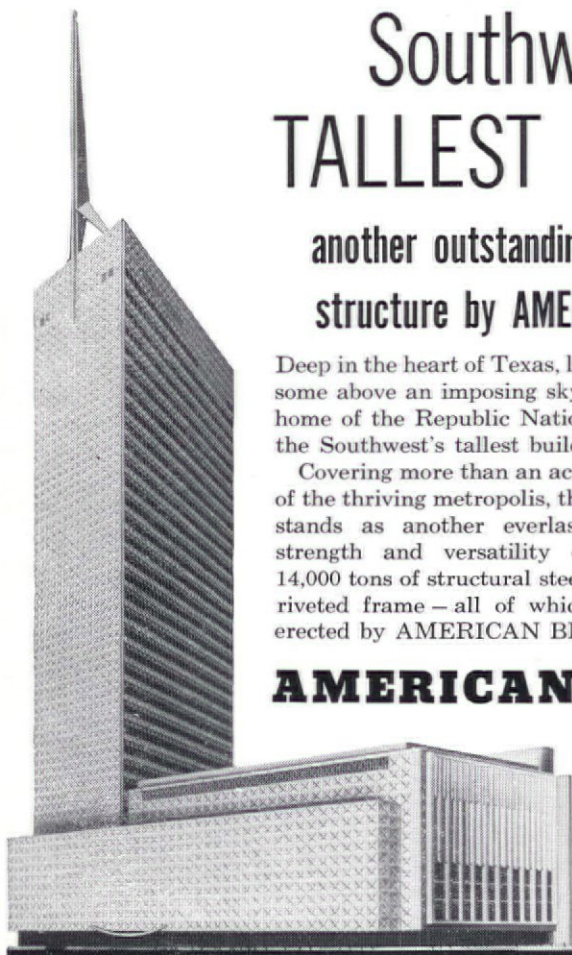
Southwest's TALLEST Building

another outstanding steel-frame
structure by **AMERICAN BRIDGE**

Deep in the heart of Texas, looming high and handsome above an imposing skyline, the new 36-story home of the Republic National Bank of Dallas is the Southwest's tallest building.

Covering more than an acre of land in the center of the thriving metropolis, this \$25,000,000 building stands as another everlasting example of the strength and versatility of steel construction. 14,000 tons of structural steel went into its gigantic riveted frame — all of which was fabricated and erected by **AMERICAN BRIDGE**.

AMERICAN BRIDGE



AMERICAN BRIDGE DIVISION, UNITED STATES STEEL CORPORATION
PITTSBURGH, NEW YORK, CHICAGO AND OTHER PRINCIPAL CITIES

UNITED STATES STEEL

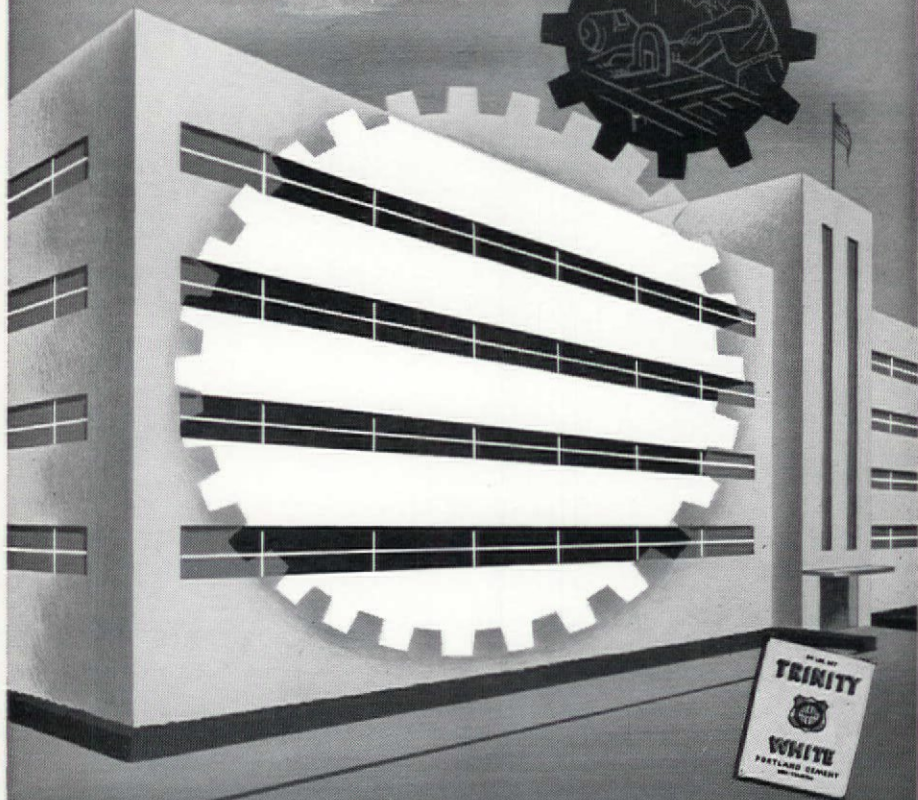
Trinity White

is a true portland cement

Use it for a brilliant sparkling white,
or with pigments added it gives the loveliest of colors!
Specify it for architectural concrete units . . .

terrazzo . . . stucco . . . and light reflecting
uses. It's a true portland . . . and it meets all

Federal and ASTM specifications.



as white  as snow

It's the whitest white cement

A Product of GENERAL PORTLAND CEMENT CO. • Chicago • Dallas • Chattanooga • Tampa • Los Angeles

THE AMERICAN INSTITUTE OF ARCHITECTS

BOARD OF DIRECTORS

OFFICERS (*Terms expire 1955*)

CLAIR W. DITCHY, President

5 W. Larned St., Detroit 26, Mich.

EARL T. HEITSCHMIDT, First Vice President

2010 Wilshire Blvd., Los Angeles 5, Calif.

HOWARD EICHENBAUM, Second Vice President

304 Wallace Bldg., Little Rock, Ark.

GEORGE BAIN CUMMINGS, Secretary, 99 Collier St., Binghamton, N. Y.

LEON CHATELAIN, JR., Treasurer, 1632 K St., N. W., Washington 6, D.C.

REGIONAL DIRECTORS (*Terms expire 1955*)

C. STORRS BARROWS, 10 Reynolds Arcade Bldg., Rochester 4, N.Y. New York District

W. GORDON JAMIESON, 810 12th St., Denver, Colo. Western Mountain District

EDGAR H. BERNERS, Architects Bldg., 310 Pine St.,

Green Bay, Wisc. North Central States District

PHILIP D. CREEER, 423 Industrial Trust Bldg.,

Providence 3, R. I. New England District

(*Terms expire 1956*)

RAYMOND S. KASTENDIECK, 128 Glen Park Ave., Gary, Ind. Great Lakes District

CLYDE C. PEARSON, First Natl. Bank Bldg.,

Montgomery 4, Ala. Gulf States District

MARCELLUS WRIGHT, JR., 100 E. Main, Richmond, Va. Middle Atlantic District

WALDO B. CHRISTENSON, 1411 Fourth Ave., Seattle, Wash. Northwest District

(*Terms expire 1957*)

FRANK N. MCNETT, P. O. Box 362, 1803 W. Second St.,

Grand Island, Neb. Central States District

DONALD BEACH KIRBY, 109 Stevenson St.,

San Francisco 5, Calif. California-Nevada-Hawaii District

HERBERT C. MILLKEY, 761 Peachtree St., N.E., Atlantic 3, Ga. South Atlantic District

ALBERT S. GOLEMON, 5100 Travis, Houston 6, Tex. Texas District

THE EXECUTIVE COMMITTEE OF THE BOARD (*Terms expire 1955*)

CLAIR W. DITCHY, Chairman

CLYDE C. PEARSON

GEORGE BAIN CUMMINGS, Secretary

DONALD BEACH KIRBY

LEON CHATELAIN, JR.

RAYMOND S. KASTENDIECK, Alternate

HEADQUARTERS

1735 New York Avenue, N. W., Washington 6, D. C.

EDMUND R. PURVES, Executive Director

J. Winfield Rankin, *Administrative Secretary*; Robert L. Eger, *Treasurer's Office*;
Florence H. Gervais, *Membership and Records*; Walter A. Taylor, *Director of Education and Research, and Editor of the BULLETIN*; Theodore Irving Coe, *Technical Secretary*; Frederic Arden Pawley, *Research Secretary*; Edwin Bateman Morris, Jr., *Director Department of Professional Relations*; Arthur B. Holmes, *Director of Chapter and Convention Activities*; Henry H. Saylor, *Editor of the JOURNAL*; Polly Shackleton, *Editor of the MEMO*; George E. Pettengill, *Librarian*; Alice Korff, *Curator of Gallery*; William Demarest, Jr., *Secretary for Modular Coordination*

Official address of The Institute as a N.Y. Corporation, 115 E. 40th St., New York, N. Y.
The Producers' Council, affiliated with A.I.A., 1001 15th St., N.W., Washington 5, D.C.

