

Journal of The American Institute of  
**ARCHITECTS**



NAPOLEON LE BRUN

July, 1949

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The Gate into the Desert

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The Case of the Large Office—II

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Earthquake Engineering Research Institute

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Functional Color and the Architect—II

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A Plan for East-Midtown Manhattan

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Architecture and Trains

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Honors

Calendar

Letters

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# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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

JULY, 1949

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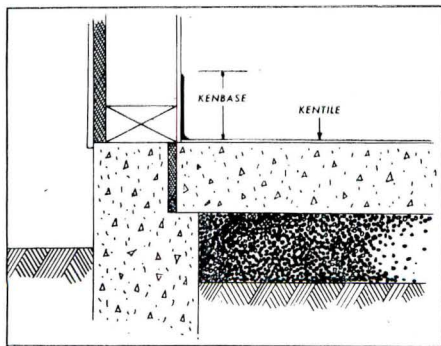
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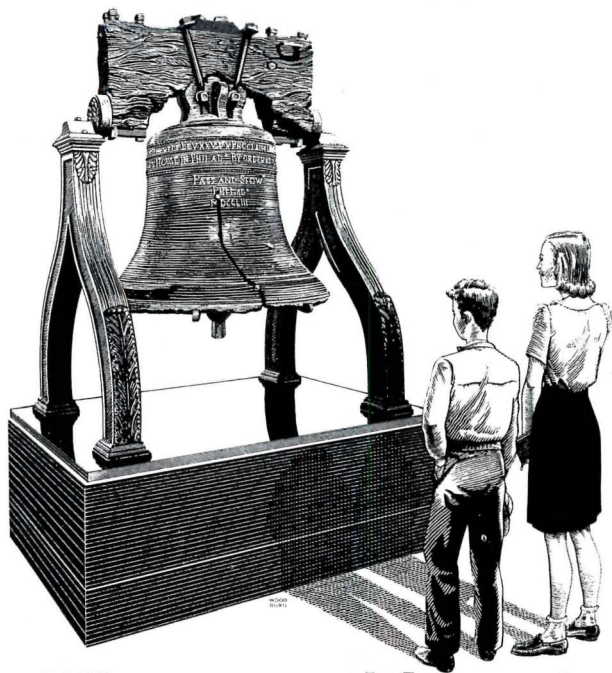
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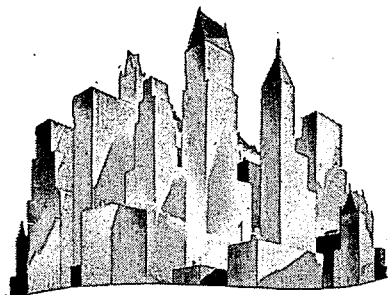
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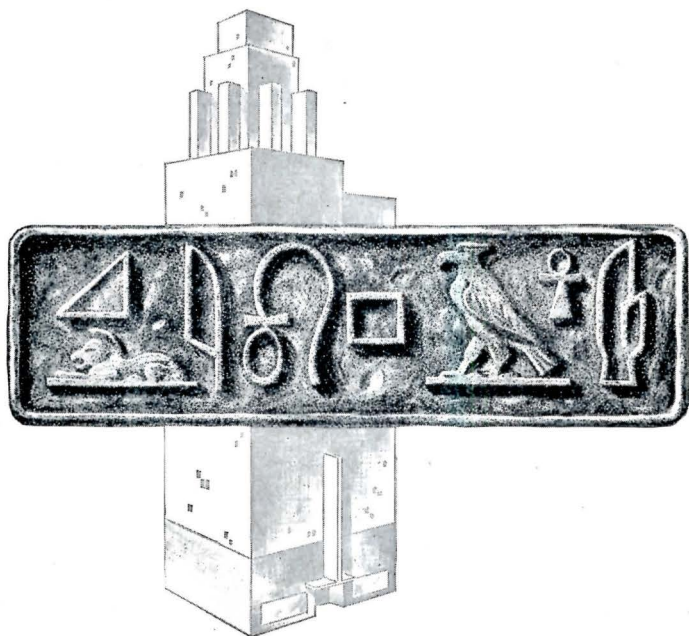


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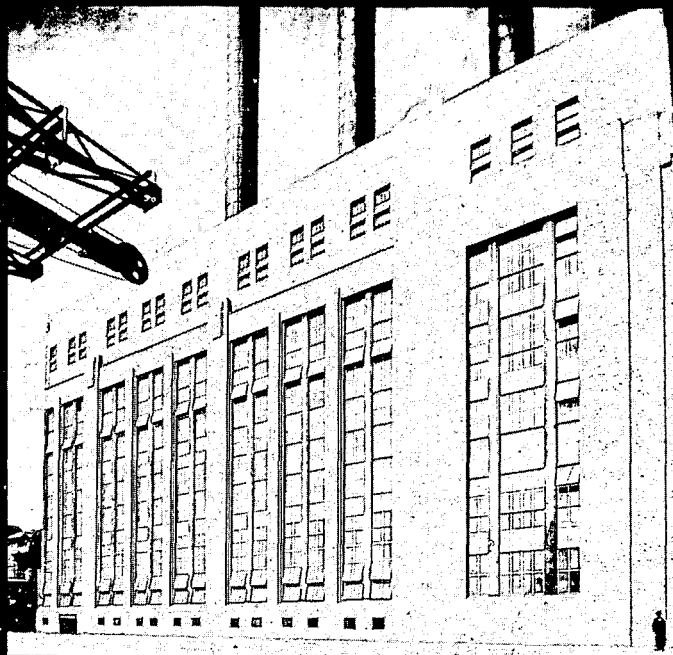
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*What! No Guest Editorial this month? No, unless you agree with us that Dean Hudnut's contribution, starting below, is as powerful an editorial as could be penned. In your private tower, whether of ivory or chromium plate, read it and weep.*

## The Gate into the Desert

IN TWO PARTS—PART I

By *Joseph Hudnut*

DEAN OF THE GRADUATE SCHOOL OF DESIGN, HARVARD UNIVERSITY

Dean Hudnut's stimulating address before the Seventh Ann Arbor Conference, April 2, 1949, at the University of Michigan

I HAVE in the top drawer of my desk a medal which for more than thirty-five years has been for me a source of renewal and pride. It was awarded to me while I was still a student, as a recognition of promise, and of industry, in the professional study of architecture.

On the face of this medal is the form of a lady, lightly but discreetly clad. She is the Goddess of Beauty and holds in one hand the Parthenon and in the other a scroll bearing my name. At her feet lies an Ionic capital supporting a lamp; behind her Michelangelo, Christopher Wren and George B. Post, delicately limned, look politely into the distance; while all around, amid fanaticisms of laurel and oak-leaf, there

radiates the beautiful legend, *Awarded for Excellence in Design.*

The students in five schools of architecture competed for this medal: I was the representative of one of them. I remember well the subject of our program, *A Palace for the Governor-General of Algiers*: an exceptionally difficult one, not only because the African sky behind our elevations had to be rendered in twelve washes of ultramarine tempered with madder, but because the style of architecture called for was that of the *Moslem-Mediterranean*, a style not then well developed—not even in Florida. We had besides to show the jury all four of our façades, a most annoying and unusual requirement—all the more so

since there was no feature of any importance or interest suggested for the façade towards the desert.

I should like my readers to know how my instructor—who was also my critic—assisted me in the design of that façade and how in doing so he won for me my beautiful medal. I think that the story throws a clarifying light on our educational processes.

"Why not," suggested Mr. C—, "assume a river on the desert side?"

"Assume a river, Sir?"

"Yes . . . And if you assume a river, what could be more logical than a water-gate? . . . And a water-gate would be a most interesting feature."

We were judged in those days by the strict code and precedent of Parisian logic. Logic, as everyone knows, is a process of rational deduction from assumed premises. I assumed a river and deduced a water-gate. It was altogether logical that I should have the prize.

I am frequently arrested by the subtle way in which ideas encountered in college follow me through life: how they walk a little way by my side, disappear into the forests which line my path and, when I least expect them, reappear

and take me by the hand. It seems to me as I look backward that this water-gate, which after all was only an idea, has accompanied me in that way and that the logic it represents has in some subconscious way shaped my life.

I have for example helped to build in Cambridge a school of architecture. Each year we invite young men to spend four or more years of study in our halls. We expose them to drafting-rooms, studios, lecture halls, libraries, professors and curricula of studies, assuring them admittance at the end of their term of discipline to a world that shall acknowledge and use their eager talent. We have built for them an enchanted gate beyond which lies the promise of a paradise wherein architects distill for a ready market a beauty serviceable to humanity.

We do not mean to deceive our students. The things we tell them are confirmed by proof and logical consequence from premises which ought surely to be true. Our enchanted gate *must* open upon that gentle river, tree-lined and musical, margined with shaded cove and dotted with breeze-swept island, which we assumed to be there when we raised our high lintel and wrote upon it: *To the Stream of*

*Creative Happiness.* We have long since forgotten that our gate leads into the Great American Desert.

In our hearts we know that throughout our nation the Fine Arts, with the single exception of music, are widely discredited. We know that modern painting is dismissed as a fraud practised upon the public; that modern sculpture is considered an evidence of insanity, modern architecture a cult of ugliness, and the criticism of these a form of quackery; and even the arts of speaking and writing which fling their daily tornadoes of paper and sound across the wide range of the continent, even these are recognized as little more than avenues of entertainment and information. The arts are valued, when they are valued at all, as a means of filling idle time in the intervals of getting and spending. We know that these things are true—but we have assumed a river.

People like to think of the war just ended as something more than a competition for political power and economic resources, something more than a struggle for survival, more even than a prelude to international peace. To make the war

endurable we gave it a higher meaning. We said that we were defending an *American way of life*. We were fighting for the four freedoms which assure that way of life; for freedom of worship and of speech, for freedom from want and from fear.

These are more than phrases coined by politicians. We were, and we still are, fighting for the four freedoms—and they are worth fighting for. Yet these freedoms are less important to us than the uses we intend to make of them. They are of little significance except as opportunities. Freedoms are shields, not swords; armor, not action; means, not ends. When we are free we shall have only the privilege, the priceless privilege, of building if it so pleases us our own theater of life. Because we shall be free we may build in any manner we may wish to build. A theater, then, built without art?

I have heard convention chairmen and candidates for public office describe amid elevated language and applause the kind of America which is our heart's desire: that America built for comfortable and safe living, carried irresistibly forward on the proud full sail of her triumphant technologies. In that America there

is no poverty, sickness or oppression. No one is hungry or unsheltered. There are jobs for everyone and leisure for everyone to enjoy the good things of life. Labor and Capital, cooing doves, there unite to give us an abundance such as no nation yet has seen; Government, firm and wise, there plans a little but not too much; and with all social and economic conflicts resolved, a population of happy well-fed automatons outworks, outproduces, outinvents, outprosper and outconsumes any people on the face of this earth.

Our traditional culture? Useless, impractical, high-brow. Our religion? Necessary as safety-valve and material of oratory. Our arts? For those who like them.

And architecture? I sometimes think that our architects live in our desert as anchorites once lived in the wastes of the Libyan Desert. Because America can dispense with architecture, because there is no place for architecture in the iron currents of our civilization, we have taken it with us to those little oases which are still watered by the diminishing springs of aristocratic tradition; there we guard it, precious inheritance and secret sacrament, against the erosive siege

of an insensitive society; and there we live, behind walls of convention and precedent, amid mutual sympathies and admirations, unmindful of the obscurity with which the impatient sands slowly envelop us.

Beyond our shaking palisade we hear the clash of the armies which struggle for economic and political control; we see the chaos which our new inventions have brought into the world, the dreary standardizations, the mean fantasies; see also the disappearance of that shared tradition which once identified our art with the thought and experience of the nation; and we find solace in the rituals of our secret gods. Solemnly we debate the relative morality of Classical columns and corner windows, the esthetic satisfactions specific to Colonial brick or steel construction, the appropriateness of thatched roofs or giant cantilevers for the expression of domestic felicity. Because our esoteric culture is alienated from the general culture, because our art is not competent to express the emotions which occupy the hearts of the people, we have invented an art of expression which is expressive only to ourselves. The world hears behind our palisade the echoes of our

shrill and unintelligible quarrels, advertising to mankind the importance of our esthetic preferences—and the world gives its patronage to the engineer, the realtor, the speculative builder and the *Ladies' Home Journal*.

Something has been gained now that we have exchanged the peristyle and the dome for flat roofs, unshadowed walls, and the materials of our mechanized production. Certainly this new diet has removed some encumbering fat from the frame of architecture and, not without sacrifice, directed the attention of practitioners to the immediacy of form and function. Nevertheless the habit of thought, taking our profession as a whole, is not greatly changed by new techniques of planning and construction. We have merely traded our old wonderland for a new. We have a new arsenal of esthetic effects which yet seduce us with that same magic which was once the exclusive possession of the *Ecole des Beaux-Arts*. These have as a rule little consequence other than to afford us a new field for speculation and argument. We are still alone in our sheltered oasis where we find it more important, and more agreeable, to dispute the Doric versus the Modern mode, to

argue the creed of Le Corbusier versus the romance of Wright, the morality of machine versus handicraft, than to discuss the crises in labor and production which are shattering the bases of our profession. Often it happens that little Cape Cod cottages excite us more than big atomic bombs, and innocent Lally columns distress us more acutely than the collapse of that great prop of confidence which upheld the authority of the Supreme Court.

Not long ago architects directed every process of plan and construction by which men created and controlled that part of their environment which was malleable to the human will. They invented, so far as this included man-made elements, the greater part of the theater of human life. Not buildings merely were their handiwork, the dwellings and workshop, the temples, markets and courts of justice, but also the streets and squares through which the life of the city moved, the gardens and parks in which the city breathed, the citadels and walls which guarded it, the furniture of its streets, the decor of its triumphs and fetes, and, not infrequently, the products of its crafts and industries. The themes of architecture comprised every

useful or ornamental structure which might through arrangement and form be made to sustain the spirit of men.

See, now, how willingly we have submitted to invasion and seizure. We look with complacency on an ever-narrowing province. It was actually a matter of pride among architects in the England of Prince Albert that the beautiful bridges built by Rennie and Telford for that uncivilized monster, the railroad, were not to be called *architecture*; these, like the Crystal Palace and the *Gallerie* of Cotancin could not be decently clothed in the costumes which filled our jejune wardrobes. We were undisturbed when the making of gardens, parks, waterfronts and the recreational areas of cities were taken over by our romantic cousin, the landscape architect; interior space and ornament were ceded without regret to that merchant-architect, the interior decorator; and today the planning of towns, the most splendid among our ancient offices, is claimed by still a new profession, nebulous as yet but promising of suns, the profession of the city planner. Meanwhile with evergrowing assurance contractors and realtors exercise their ancient privilege of pirating our

ideas and techniques; corporations, governments, school boards, housing authorities and churches set up their "architectural departments"; and magazines furnish house plans with each subscription. We know how during the great depression architects flocked to Washington like frightened sea-birds before a storm to take refuge in the Great Mill set up there for the mass production of official art; and we shall long remember the recent disdain with which the mighty chiefs of state and army greeted our modest pretensions to a wartime usefulness.

This disintegration of our profession could not have occurred had the arts, and among them the art of architecture, remained integral to the culture of our times; if they had remained, as they were in the eighteenth century, necessary elements in the pattern of life: necessary, for example, as marriage, the processes of justice or the ceremonies of worship.

Our impoverishment is a symptom, not a cause: a consequence of a malady which lies deep in the general structure of our civilization. It will not yield to the palliatives of esthetic theory, however convincing are these to the practitioners of the arts. Our arts wither wherever they appear un-



nourished by those spiritual values from which they have always drawn their strength, and our lamentations over their pale existencies will trouble heaven as little as they disturb the implacable course of industrial enterprise. The American people, engrossed in the serious business of making money,

will walk as they do now curiously through our galleries and, however deeply felt and competent of technique are the pictures we hang there, return at once to their ledgers. Art gave them a momentary escape and that is all they ask of art.

*(To be concluded in August)*

## Earthquake Engineering Research Institute

*By John A. Blume*

Excerpts from a paper read before the Annual Meeting of  
the Seismological Society of America, San Francisco, Calif.,  
April 16, 1949

ON April 2 the Earthquake Engineering Research Institute was officially brought into existence as a nonprofit corporation for research in engineering seismology. Since the child EERI is still very young, even for an alphabetical agency, it might be said that at this time it has more plans than anything else. Although these plans constitute the official subject of this paper, I would also like to include some of the story and reasons behind the creation of this Institute.

The work and findings of seismologists, engineers, building officials, and many others during the past few decades has resulted in a

greatly increased knowledge of earthquakes and of how to build structures to withstand the forces induced by earthquake motion. The building codes in many parts of the United States, Japan, and many other countries now contain regulations on the earthquake-resistant design of buildings. These laws governing building construction vary from place to place, not only in the degree of resistance required, but also in many of the detailed requirements. It is proper that the law should vary according to the seismic history and the types of buildings of each country or geographical area.

However, when persons in the

same locality who are constantly engaged in the design and regulation of building construction disagree not over details alone but over several major principles, and when these men are considered experts in the field, it can only mean: 1) that they are dealing in a comparatively new and complex subject without the stability of established and accepted methods, and/or 2) that, because they may not look at a common problem with the same background data, they naturally arrive at different conclusions. Yes, we have come a long way and we know a great deal about dealing with earthquakes, but we have more to learn and all are not yet satisfied.

It is not my intention to say or even imply that great strides have not been made in the last quarter century in earthquake-resistant design and construction. The Seattle shock is another illustration of that fact. Those individuals, organizations, societies and institutions that have made and are making important contributions toward our present state of knowledge are far too numerous for me to even mention in the time allotted to this paper. The Seismological Society of America has been a very great

force in this progress. The point is (and this is perhaps one of the most important reasons for the founding of the Institute) that we must not rest upon the oars or sit back in complacency at this time because we have building regulations, some records of ground motion and building motion, and a temporary scarcity of mass-disaster-type earthquakes in densely populated areas. Instead, we should advance into a more intensive and more scientific research effort in order to evaluate what we think we know, what we have done, and, more important, what there is yet to do.

Most of those who have worked in this effort in its many phases, including seismology, mathematics, instrumental work, laboratory work, inspection of earthquake damage, in building code drafting, and in structural design, realize that there is no panacea. They also feel that waiting an indefinite number of years for destructive earth shocks in order to obtain more information and to confirm our methods is not only too slow for this scientific age but is also unfair to the public which owns, occupies, and walks by the buildings in our cities. Moreover, many feel that much has been learned in

seismological research that has not been fully or effectively used or crystallized for the end result: the most economical design and construction of earthquake-resistant buildings.

Thus EERI was initiated, by men interested in the subject, to "bridge the gap" between seismology and actual building design and construction; to provide a continuing, and it is hoped a permanent, institution with the organization, finances, personnel, and facilities necessary to work diligently and effectively on any problem or problems the solution and investigation of which may lead to improvement in the economical design, construction, and location of structures of all types to resist forces induced by earth motion. The Institute is not intended to deal in pure seismology nor to indulge in the preparation of building regulations or actual designs. Its function will lie between these two extremes, to act as a connecting link. It is intended to supplement, coordinate, and to crystallize the finding of the existing institutions, societies and agencies and not to overlap their work in any respect. No miracles are expected by the planners, all of whom are men with sufficient diversified experience in

the field to recognize the complexity of the problem and to realize that only a long-term, well-founded program can be successful.

The immediate plans for the Institute include the obtaining of recognition, initial funds, a Director, some personnel, research contracts, subscriptions, and grants. In addition and concurrently, memberships of Honorary, Institutional, and Subscribing classes will be granted to interested and qualified persons or organizations. These steps will naturally take some time, especially until salaried personnel can take over the work from the non-salaried and otherwise occupied Institute members. In no case, however, is quality to be sacrificed—the builders, looking to a long useful life, are planning a secure foundation.

Ultimate plans include an institutional building with complete laboratory facilities, library, instruments, staff, and everything necessary to carry on a complete research program. Naturally this will take some time to acquire and no doubt the Institute will have to first prove it can stand before it is permitted to walk. Pending the construction of its own facilities, the Institute will work in con-

junction with existing agencies, laboratories, and institutions.

The policies will of course be based upon a scientific approach, taking nothing for granted, investigating thoroughly and without prejudice, and disseminating findings for the public welfare. Although contracts, grants, and subscriptions will be required, the Institute will maintain its independent status without obligation except to ascertain the truth.

What type of problems or questions will the Institute consider? I hesitate to answer that question since no one really knows at this time. However I will venture a few that I have considered from time to time:

- 1) Should all structures be designed for assumed static lateral forces based upon acceleration, or are there other more logical and perhaps just as workable approaches to the problem?
- 2) Is resonance to be dismissed as a consideration in the design of buildings of all types?
- 3) What is the relationship of the softness of the ground to building damage from earthquakes where all other conditions are either equal or have

been taken into full consideration?

- 4) How should the overturning (cantilever) moment be treated in high narrow buildings or units thereof such as shear walls which act structurally for many stories?
- 5) What is the damping in buildings of various types and under various amplitudes?
- 6) How should we differentiate between a rigid and a flexible structure?
- 7) Is it possible that in some cases the rigidity occasioned by a lateral design for a high percentage of gravity might induce greater forces and more resultant earthquake damage than design for lesser assumed forces with more resulting flexibility or structural action?
- 8) Is the usual allowance of one-third increase in design unit stress under earthquake forces rational for all materials and members?
- 9) What constitutes an effective floor or roof diaphragm for various classes of framing and construction?

And lastly, one I have been considering recently in my very spare, spare time,

10) Is not the ratio of strength to rigidity of materials and construction methods a more logical index of earthquake resistance than strength alone?

These are some examples of problems. There are many more, of course. Many of us have our ideas about the answers but are we all in agreement and are we certain? Some of these questions may be too complex to approach directly or in one step, but that is no reason to ignore them. In any event, with billions of dollars for construction (as well as for other purposes) there should be sufficient motive to invest thousands, even hundreds of thousands, in time, to

determine the truth about the complex problem of earthquake resistance beyond any doubt.

The Earthquake Engineering Research Institute, a child today, will need time, help, and nourishment to get on its feet. Your suggestions and support will be appreciated, not only by its present officers,\* directors and members, but, we firmly believe, by the generations to come.

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\* Present officers of EERI: Lydik S. Jacobsen, Stanford University, president; George W. Housner, Structural Engineers Association of Southern California, vice president; Franklin P. Ulrich, U. S. Coast and Geodetic Survey, treasurer; John A. Blume, Structural Engineers Assoc. of So. Calif., secretary, 45 Second St., San Francisco 5, Calif.

## A Comprehensive Plan for East Midtown Manhattan

DEVELOPED BY THE NEW YORK CHAPTER, A. I. A. AND OTHER CIVIC GROUPS AS A PROTEST AGAINST PROPOSALS PUT FORTH BY THE CITY FOR THE NEIGHBORHOOD OF UNITED NATIONS' HEADQUARTERS.

*By Robert C. Weinberg*

MEMBER, NEW YORK CHAPTER'S COMMITTEE ON CIVIC DESIGN AND DEVELOPMENT

FOLLOWING the United Nations' decision, late in 1946, to accept the Rockefeller-donated site on the East River, the New York Chapter of The A. I. A. joined with four other civic groups

in protesting the limited and inadequate zoning and map-change proposals put forth by the City.

In statements made at the series of hearings held before the City Planning Commission and the



town Brooklyn and the Manhattan Civic Center.

In the course of the public hearings, representatives of the five critical civic organizations promised the City to produce some concrete suggestions. Draft proposals of a new type of interim zoning control were submitted, and the New York Chapter of The A. I. A. began work on a plan for the physical improvement of the area.

The issue was then clouded and confused, during the subsequent months, by the vociferous intrusion of an expensively publicized private development scheme which, while utilizing one or two ideas from The A. I. A. study then in progress, succeeded only in stirring up a hornet's nest of protest through its unhappy designation of the beautiful Turtle Bay Gardens block for destruction and in antagonizing the Board of Estimate, and particularly the Mayor, by the manner of its presentation.

The A. I. A., however, continued work on its plan and has now issued it in the form of a booklet entitled "East Midtown Manhattan."<sup>1</sup>

<sup>1</sup> "East Midtown Manhattan," Fourth Public Report of The Committee on Civic Design and Development of the New York Chapter, A.I.A., August, 1948.

The report analyzes this complicated city area from several points of view—traffic, parking, residential neighborhoods, opportunities for expansion of the fashionable retail and hotel belt, better facilities for light manufacturing, printing trades, etc., and finally for future concert, assembly and convention halls and other semi-public buildings, these latter located in relation to a proposed new east-west street connecting the United Nations plaza with Park Avenue and the Grand Central area.

A unique feature of the plan is the first application of a method proposed in an earlier report of the New York Chapter<sup>2</sup> which establishes a definite relationship between the use of buildings, as expressed in zoning, and the type of traffic flow, as controlled by police regulation. Thus, purely local streets within residential neighborhoods, as well as streets serving manufacturing plants and other buildings requiring truck delivery, are alike protected and segregated from through traffic, which is channeled elsewhere to the benefit of all.

<sup>2</sup> "Zoning and Master Plan," Second Public Report of the Civic Design and Development Committee of the New York Chapter, A.I.A., May 25, 1944.

On August 13, 1948 the City Planning Commission received from the Civic Design Committee of the New York Chapter of The American Institute of Architects this plan for the development of East Midtown Manhattan. It consists of a closely integrated program which includes many projects already recommended by various public agencies for construction in the area, spread over a period of five to twenty years. The adoption of such a program involves no *new* expenditure of public funds at this time. But for the \$15 million worth of immediate changes, to which the City now stands committed, to be of any permanent value requires the assurance of the eventual carrying out of a comprehensive program of related development.

Such a program for the East Midtown district would provide:

1. Adoption by the Planning Commission of a land-use master plan for the entire area from the Queensboro Bridge to the Midtown Tunnel approach, and from Lexington Avenue to the East River.

2. Early enactment of the remaining zoning changes, already studied and proposed by the Borough President, necessary to guide the development of this whole area

and to prevent undesirable speculation and construction that would conflict with the City's plans.

3. Widening of Second Avenue as an express thoroughfare, with central landscaped strip and several underpasses, at the same time that the Second Avenue subway is built.

4. Eventual extension of the proposed First Avenue truck traffic tunnel from 41st Street to a point north of the Queensboro Bridge, instead of coming to the surface at 47th Street, as now proposed, in order to give Beekman and Sutton Place residents the same protection afforded the United Nations.

5. Removal of the Third Avenue El, thus relieving traffic on Lexington Avenue which could then allow parking to aid retail shops.

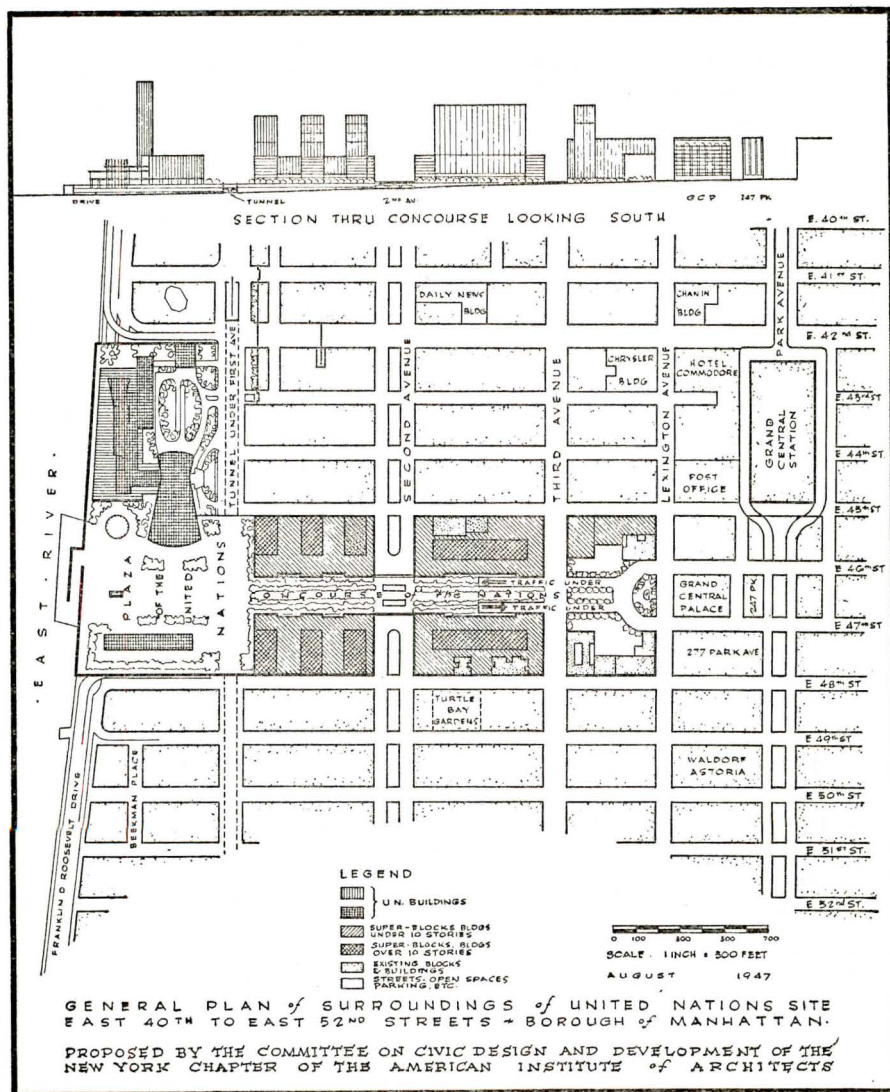
6. Creation of several residential neighborhoods (in addition to existing ones such as Beekman Hill, Turtle Bay, Tudor City, Murray Hill, etc.) by the closing of occasional cross-streets to through traffic, providing local parks, shopping centers, schools and playgrounds.

7. A new station of the I.R.T.-Astoria line at First Avenue and 42nd Street.

8. A new station of the Long Island Railroad at or near 34th Street and Second Avenue.

9. A new air-lines terminal at or near the Midtown Tunnel ap-





proach, 37th Street and Second Avenue.

10. Creation, by private investment funds, aided by public condemnation powers, of a new east-west artery, linking Grand Central and United Nations zones, midway between 46th and 47th Streets, overpassing both First and Second Avenues.

11. Encouragement of the development of the superblocks thus created, from 45th to 48th Street, with hotels, theaters, concert and convention halls, as well as office buildings for press, publishing and other activities related to United Nations affairs.

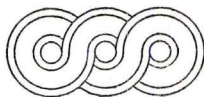
12. Extensive public parking facilities, many of them underground, at the Midtown Tunnel and Queensboro Bridge approaches, as well as in connection with the proposed new east-west artery, between the United Nations site and Grand Central Palace.

The Committee's proposal for the east-west artery involves the use of private capital and construction. All other proposals are projects that have already been studied, planned and discussed by public agencies for future construction within the City's capital budget.

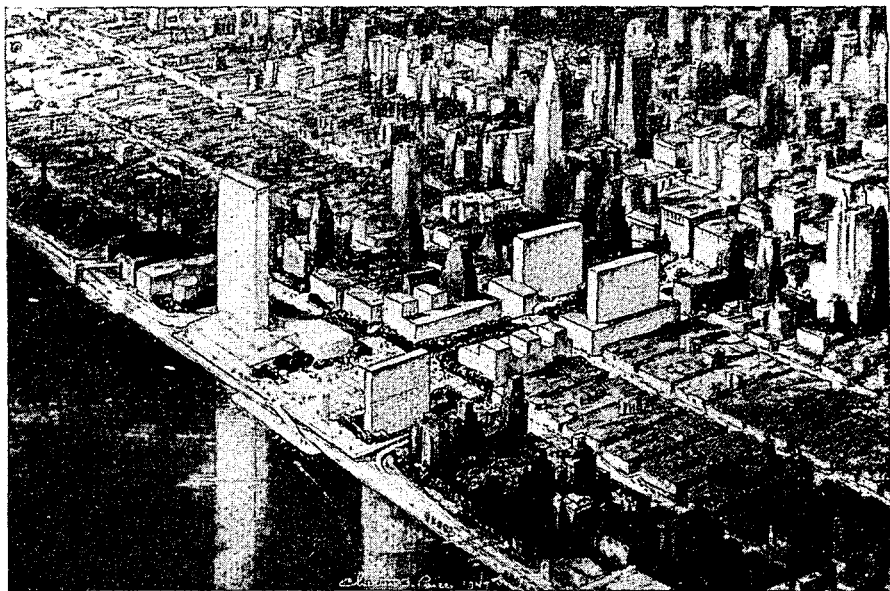
The A. I. A.'s plan for East

Midtown Manhattan has now been formally presented to the City Planning Commission and the Board of Estimate. They have said that they will give it the study it deserves. In view of the fact that the City has authorized an extensive new analysis of City-wide land use, population and commercial trends, as a prelude to complete revision of the zoning law and maps, it is hoped that this case-study of a conspicuous and critical midtown area will receive early and serious official attention.

The report, together with the plans, photographs, drawings and charts it contains, is the work of the New York Chapter's Committee on Civic Design and Development, members of which contributed their time and advice to a cooperative venture; out-of-pocket expenses of which, including publication costs, were advanced by the Chapter which hopes to be reimbursed by sale of the booklet. Price to the general public is \$1 per copy, to A. I. A. members 50 cents, limited to one copy per member, obtained from the New York Chapter office, 115 East 40th St., New York.



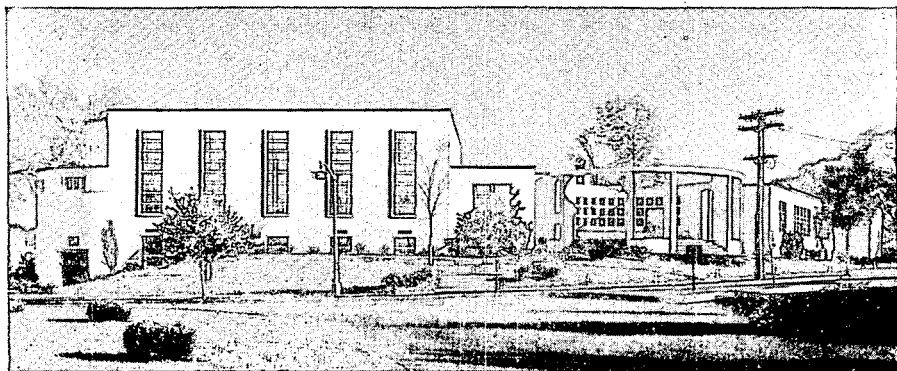
JULY, 1949



PROPOSED EAST-WEST ARTERY OF MIDTOWN MANHATTAN  
VIEWED FROM THE NORTHEAST

PART OF A COMPREHENSIVE PLAN FOR DEVELOPMENT  
SUBMITTED BY THE COMMITTEE ON CIVIC DESIGN AND DEVELOPMENT  
NEW YORK CHAPTER, A. I. A.

*From the Drawing by Chester Price*

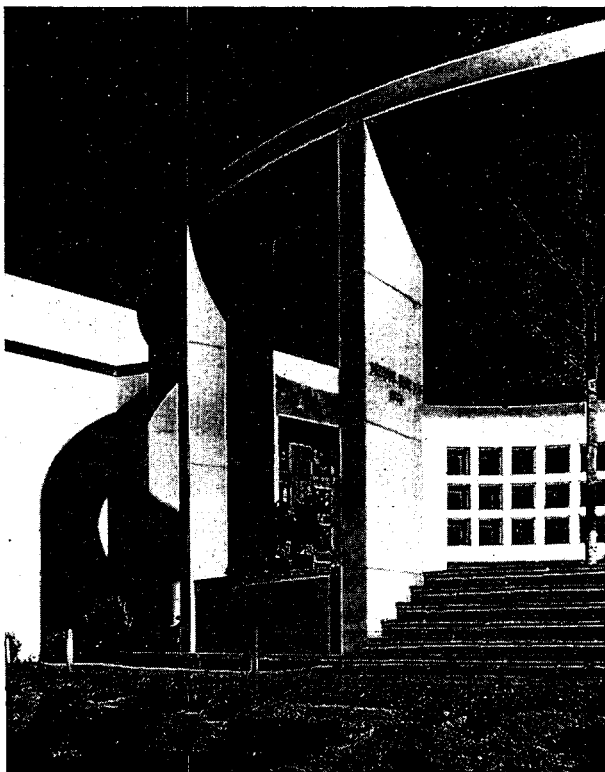


*Photographs  
by Arthur Haskell*

SOUTHERN  
BROOKLINE  
COMMUNITY  
CENTER  
—TEMPLE  
EMETH

ISIDOR RICHMAN  
& CARNEY  
GOLDBERG,  
ARCHITECTS

AWARDED THE  
HARLSTON  
PARKER  
MEDAL, 1949  
BY THE BOSTON  
SOCIETY OF  
ARCHITECTS



## The Harlston Parker Medal

THIS YEAR'S winner of the Harlston Parker Medal is the firm of Isidor Richmond and Carney Goldberg for their Southern Brookline Community Center—Temple Emeth, located at the corners of Grove Street, South Street

and West Roxbury Parkway, Brookline. (Illustrations on page 20) This year the nominations made to the Committee included work done in the Metropolitan Area of Boston during the last six years.

Depending on how much work you get, your office is large or small? Is it a sound policy?

### Small or Large Architectural Organization?

#### THE CASE OF THE LARGE OFFICE

IN TWO PARTS—PART II

By *Arthur K. Hyde*, F.A.I.A.

OF THE STAFF OF GIFFELS & VALLET, INC., DETROIT

A study of the characteristics of the large architectural organization as compared with the small one. Following Mr. Hyde's article the case for the small office will be presented in a future issue of the JOURNAL.

CONTINUOUS EXISTENCE of the large organization is dependent upon the dynamic power and direction of some individual or group of partners, among whom there is normally an energizing personality — a commander-in-chief. Indeed, its very reality—its being—is the product of their professional and executive genius coupled with an ability to ride the current of the times which it serves. Persistent work, innate ability in delegating responsibility and the

happy faculty of inspiring loyalty and cooperative effort are the prime ingredients for success. From this master-mind (individual or group), consciously or otherwise, the over-all policies and the prevailing spirit of the organization naturally emanate.

In this fundamental aspect of organizational life, wisdom dictates that important decisions be based upon the thought of many minds, which enters the picture through conferences with the chief

personnel of the staff. To do otherwise is to ignore the value of organization, which is tantamount to practising as an individual on a grand scale. Here then is actually a salient, if not the supreme, difference between the two offices. And when this procedure can be proved to be in error, little is left to support the value of the large organization.

Without indulging in comparisons or passing judgment, it may here be noted that a large organization formed by the association of several small offices, each retaining some measure of identity, control and initiation of action, obviously does not conform with the normal pattern and cannot be considered as equivalent to the unified organization. To most of us, such an arrangement, whatever its merits of flexibility, suggests the temporary rather than the permanent form of group.

Unlike organizational charts in other fields, the professions avoid sharp lines of precedence and priority which persist in a semi-distinct fashion only when they serve a useful purpose in forming channels of procedure for the good of the service. Usually there are instances when one individual has

more than one classification and carries the burden of two titles.

Next to the top level of management, the chiefs of the over-all basic departments, such as design, structural, mechanical, electrical, form an important group in directing the work as it develops through the various stages normal to every architectural and engineering office.

Co-important with department chiefs in a general sense, though of even higher precedence within the limits of their respective function, are two groups of personnel to be found in most large organizations though the distinguishing nomenclature used may vary widely. These are: the project directors or "coordinators," and the chiefs of the various divisions of specialization. Each of these groups is obviously composed of men of high professional skill and wide experience. In many instances they may have successfully conducted their practice as individuals for many years.

"Coordinators" virtually occupy the same position with respect to the client and his project as that of the individual practitioner, with the important difference that added to his experience and knowledge is the reinforcement, at call, of the cumulative knowledge of many as-

sociates and his superiors. His authority is limited, naturally, to the projects of his purview, though his influence may extend beyond such limits.

Division chiefs or specialists also act as coordinators, though their chief function would be better described by the word "supercoordinator." Within the limits of their own specialty, they are the firm in the eyes of the client and are subordinate only to the advice and direction of top management. Outside the range of their own projects, their advice is sought in connection with other projects on which their specialized knowledge may be of service.

The development of drawings for a project proceeds in the manner quite normal to all offices. If of architectural character, it originates in the design department or in collaboration with that department. When preliminary studies have reached the final and approved form, the project is then assigned to a job captain and his draftsmen for preparation of working drawings. A project of purely engineering nature will, of course, commence with the appropriate engineering group: structural, plant layout, highway, airport, etc., whence as a crystallized scheme it

follows a similar path toward completion.

The job captain and his draftsmen carry on in the traditional manner in close contact with the chief draftsman, the coordinator and the specialist, and their final working drawings are then turned over to the scrutiny of the checker.

Further details of the internal operations of a large office would seem to add words, but scant weight, to its advocacy and little information not already known to the reader. Suffice it to say that such usual work as contracts, specifications, cost estimating, etc., is carried on by the respective departments in the normal manner and contribute no special argument for or against the large organization which the mere mention of their existence does not convey. There are, also, other and sundry personnel of various categories performing auxiliary clerical services incidental to every office of appreciable size.

To mention a few of the many reasons which prompt highly competent personnel to seek employment with large professional organizations may likewise reveal some of the organizations' merits:

a. Probably the greatest number is drawn to the large office

through a desire to work on projects of greater magnitude and diversity of type than is usually found in the smaller offices.

b. The purely scientific mind with special aptitudes, interests and experience can, in the large organization, find a wider field for the application of his particular knowledge, unencumbered by customary business details which are a plague to such individuals in private practice.

c. There are those to whom the idea of a complete service has a distinct appeal. They find satisfaction in being identified with an office which renders every design service in connection with a wide range of project types. Though their individual work may be no more diversified than in other offices, they do rub intimate shoulders with interesting variety.

Of personnel it may here be said that the confessed genius, whether of the architectural, engineering or administrative category, rarely survives long in the large organization. Being circumscribed both by clients' requirements and by what appear to be entangling rules of procedure, such an individual experiences an atmosphere unhealthy to the ego. The gradual com-

prehension that ideas are sieved and analyzed by group action or by some mastermind of an humbler order is definitely depressing.

Members of the creative professions and those closely identified with them are individualists at heart; naturally then, the large organization becomes subdivided into vaguely defined groups of comprehensible size in which each individual retains a normal stature and to which he develops a sense of loyalty and cooperation. These indistinct groupings are customary in all large offices though they may differ widely in boundaries. Whether the best grouping is by department, by type of projects or by individual projects is a matter of opinion. The point to be stressed here is that groups there must and will be, and that the force and effectiveness of the whole depends to a great extent upon the spirit, cohesion and cooperation of its component parts.

No discussion of the large office would be complete without mention of some of its inherent problems. Due solely to size, definite channels of office procedure and intercommunication must be established and constantly re-appraised for maximum efficiency and effectiveness. Due also to its size, the



science of Human Engineering becomes a matter of great importance. Red tape must be minimized, team action and cooperation must have every encouragement. Originality of thought must be stimulated and initiative must not be smothered by unnecessary restrictions. Reasonable care must be exercised to maintain an atmosphere capable of eliciting the best efforts of each group and individual. For no special advantage resides in a large office composed of purely "yes men." Though not all ideas advanced may stand up under analysis, they are nevertheless important, being part of the potential of the large organization.

In summary, it may be stated that the large organization possesses a notable accumulation of knowledge, experience and manpower fitting it to serve in an expanded field of operations and enabling it to undertake and accelerate the completion of huge assignments. Its completeness, encompassing as it does every phase of design planning for construction, begets a more definite blending of all elements of architecture and engineering—two inseparable pro-

fessions. This blending plus the many checks, criticisms and group conferences natural to the procedure of the large office results in a conservatism of thinking not always true of individual effort.

Conservatism, a much discredited word through the influence of modern philosophies, still retains a connotation of real value. It is not synonymous with mediocrity; it does not preclude improvement; it makes haste slowly, examining each forward step lest it confuse novelty with progress. Such conservatism has ever been a characteristic of most large organizations.

These thoughts concerning the large office are purposely broad. Each organization will naturally have unique features but general *modus operandi* follows a common pattern.

The large offices have served their country well during the past two wars and have contributed much to the development of the nation in time of peace. Though much may be said to support the thesis that the large organization has a place in our present-day world, the quality and magnitude of its completed work speak more eloquently.



## Honors

RALPH WALKER, F.A.I.A., President of The Institute, has been elected to the National Institute of Arts and Letters.

DR. HENRY T. HEALD, President of the Illinois Institute of Technology, has been made an Honorary Associate Member of the Chicago Chapter, A. I. A. "in appreciation of his distinguished contributions and leadership in the fields of Research, Engineering, Education, National Defense, and Urban Redevelopment, and of his devotion to Civic Affairs in the City of Chicago."

GILMORE D. CLARKE, Honorary Member of The American Institute of Architects, was honored recently by the Municipal Art Society of New York with the following citation:

"Gilmore David Clarke, distinguished landscape architect and City Planner, educator, and Academician, who as a member of the National Commission of Fine Arts from 1932 and as Chairman since 1937 has rendered notable public

service; who, through his leadership has stimulated interest in the Fine Arts and attained outstanding achievement in the solution of problems of design pertaining to national and civic projects throughout the United States, and who, through his judgment, ideals and devoted counsel, has won the respect and esteem of fellow practitioners in the Arts.

"Now, therefore, because of these outstanding achievements, the Officers and Board of Directors of the Municipal Art Society of New York have the honor to award to Gilmore David Clarke its Citation of Merit."

C. HERRICK HAMMOND, F.A.I.A., State Architect of Illinois during the last five administrations, has been given the Chicago Chapter's Award of Honor "for his outstanding and effective services as State Architect of Illinois under five administrations; for his contributions in the design of State buildings, and for his national distinction achieved in the historical restorations of the Lincoln Tomb at Springfield, Lincoln's New Salem, Fort Charters near Chester, and the Cahokia Court House."

JULY, 1949

## Traveling Fellowship Awards

### BOOTH

THE winner of this year's George G. Booth Traveling Fellowship is announced by the College of Architecture and Design, University of Michigan. The winner of this year's competition is Charles W. Moore, of San Francisco.

### LE BRUN

MISS S. AGATHA TURNER, of Lubbock, Texas, has won the 1949

Le Brun Traveling Scholarship. Miss Turner is the first woman to win this prize. The competition called for the design of a suburban department store building, involving elements of land use, traffic control, spatial organization, structure and materials.

Honorable Mentions went to Gordon F. Anderson, of Watertown, Massachusetts, and to Kemper E. Kirkpatrick, of New York City.

## The Fountainhead

A PREVIEW of the cinematic version of Miss Ayn Rand's book "The Fountainhead," held during a joint meeting of the Southern California Chapter and the Student Chapter of the University of Southern California, uncovered an interesting diversity of opinion.

In its May 14th issue, *Valley Times* of San Fernando Valley printed the following, under the headline "The Fountainhead Wins Approval of U. S. Architects":

"'THE FOUNTAINHEAD,' Warner Bros.' picturization of Valleyite Ayn Rand's Best Seller novel, today has won the highest

approval of the American Institute of Architects following a special showing of the film to the University of Southern California chapter of the organization at the University. Leading architects of Southern California hailed the Gary Cooper-Patricia Neal picture as not only brilliant screen entertainment, but perhaps as the greatest single approbation of their profession. The architects had requested the special showing of 'The Fountainhead' before their membership following many requests from their membership to see the production.'"

Telephone inquiry to the *Valley Times* revealed the source of the above story as the Warner Brothers Publicity Department.

Turning now to an architect's review of the preview, we have, somewhat abbreviated, the following by Ted Criley, editor of the *Bulletin* of the Southern California Chapter, A. I. A.:

"Probably most of us were introduced to this book by hearing that it was a Novel All About An Architect. That is a highly misleading definition. A novel is supposed to be about human beings, their problems, their emotions, a view into their lives. This 'Fountainhead' is a polemic or philosophical tract which expounds a point of view once characterized by the *Architectural Forum* as only less Fascist than that of 'Mein Kampf.' This reviewer prefers to think of it as Anarchic, denying every Christian virtue, every ideal of democracy, every civilized value, every decent teaching that men have learned from ten thousand years of living together; an extolling only of ruthless egotism and of hatred of one's fellow beings.

"To personify her ideals, the author has invented one Howard Roark, Architect. Any resemblance between this Mutton-head and a real Architect, (or a real human being) is not evident, even after several hundred thousand

not-too-well-chosen words. Nor do the surrounding characters ever stop being abstract concepts and become people. These homunculi are capable of but two emotions, lust and contempt. If the 'Fountainhead' is a novel, so is the Standard A. I. A. Form of General Conditions, with its three great protagonists; the Architect, or God; the Owner, or Sucker; and the Contractor, or Villain.

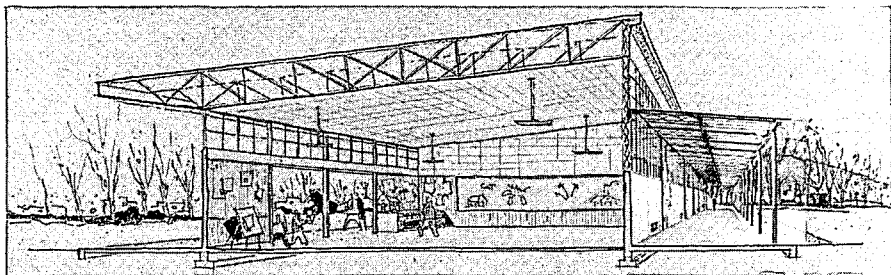
"It must be confessed that the author, Miss Rand, in her turgid prose, gave the set designers little enough to go on—vague allusions to 'sheer, uncluttered planes of steel, concrete, stone and glass,' etc. What emerged from the studio demonstrates the excellence of its research department in finding examples of Wright's, Mendelsohn's and Mies van der Rohe's work; and a (perhaps unintentional) sense of humor on the part of its art staff. The more or less knowing audience at the U. S. C. showing found Roark's architecture phenomenally droll. It provided the only gay note in the show.

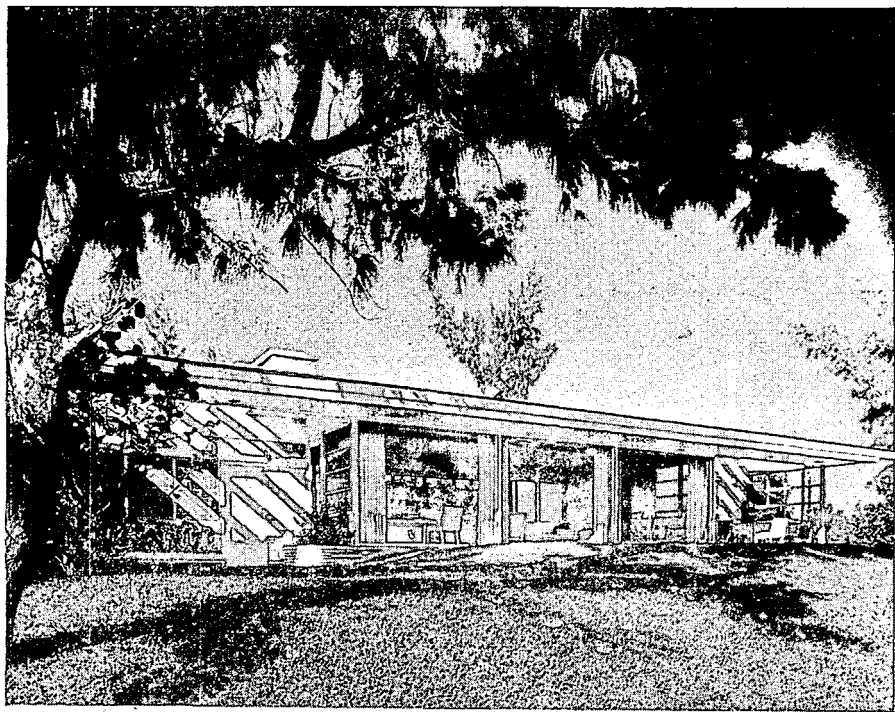
"As to the actors who grope their way through this morass of misanthropy and masochism: Raymond Massey, as Wynand, the tycoon, and the deadpan, Patricia



ATASCADERO ELEMENTARY SCHOOL, ATASCADERO, CALIF.  
DANIEL, MANN & JOHNSON, ARCHITECTS .

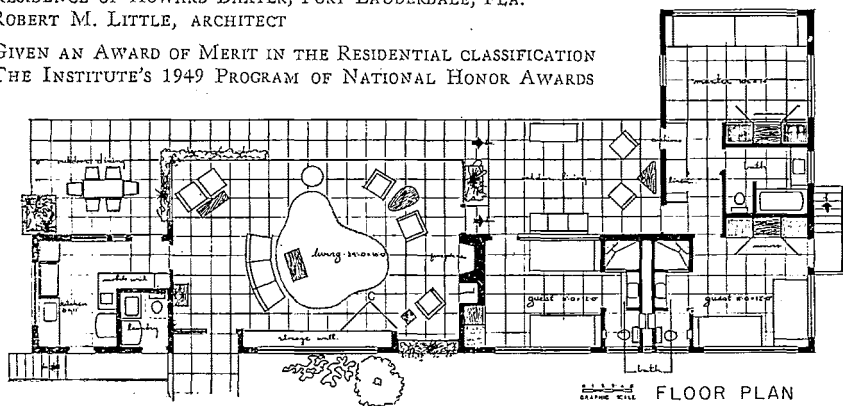
GIVEN AN AWARD OF MERIT IN THE SCHOOL BUILDING CLASSIFICATION  
THE INSTITUTE'S 1949 PROGRAM OF NATIONAL HONOR AWARDS





RESIDENCE OF HOWARD BAXTER, FORT LAUDERDALE, FLA.  
ROBERT M. LITTLE, ARCHITECT

GIVEN AN AWARD OF MERIT IN THE RESIDENTIAL CLASSIFICATION  
THE INSTITUTE'S 1949 PROGRAM OF NATIONAL HONOR AWARDS



Neal, that plays Dominique, handle their incredible roles in a consistently repulsive manner. Being the great Roark has Gary Cooper gagging at times; he seems to be at heart a good guy that hasn't quite learned to behave like a 100% jerk. Keating, the weakling, whom we are obviously not meant to admire, is the sole character whom we might conceivably

want to buy a drink for, or who might buy us one in return.

"Some scare-easies have wondered whether or not Architecture can survive the release of the 'Fountainhead.' Personally, I would venture that Architecture's chances are a great deal better than those of the Motion Picture Industry."

## Functional Color and the Architect

IN TWO PARTS—PART II

By *Faber Birren*

Remarks before a Convention Seminar session, Houston, Texas,  
March 16, 1949

**F**UNCTIONAL COLOR in the realm of the esthetic relies chiefly upon a clear knowledge of public prejudices and preferences. It brings into architecture the same research methods used by manufacturers of consumer goods in the styling of their products. The desires of the public are carefully studied, and the findings are applied to bring most satisfaction to more people.

Where the functional method is applied to more utilitarian spaces—offices, factories, schools—the road is straighter and more direct. The factors that constitute a good see-

ing condition are readily measured. It is known, for example, that abuse of the human eye leads to severe dilation of the pupil, rapid blinking of the lids, reduced sensitivity for the nerves on the retina, reduced power of accommodation and convergence, muscular tension, fatigue and nervousness. The medical profession has set up instruments to record all this.

Functionally, if light and color may be "engineered" to minimize the above reactions, then personal opinions about color are more or less irrelevant. Where human efficiency and welfare are con-

cerned, the architectural color coordinator has at his command a whole series of tried principles and practices. He can avoid the inconsistencies of taste for a meaningful and scientific procedure. He can tell whether or not his results are a success by presenting technical proof. He does not have to be at the mercy of anything vague or abstruse.

After many years of experimental trial and error, of scientific study, it is today known that an adverse seeing condition exists where there is too little light, too much light, offensive glare, distractions caused by excessive brightness on the outer boundaries of vision, extreme differences in color value which demand constant changes in the opening of the pupil of the eye, prolonged concentration on near objects or fine details, lack of convenient and pleasing color areas for visual relaxation.

The above causes of eyestrain and fatigue (and of lowered human efficiency) become a check list to guide the specification of color in interior architecture. If an architect is to serve the best interests of his client and of the people who will occupy an edifice, then he must become versed in functional color and brightness engineering

or find someone to act for him. It will no longer suffice to let feeling prevail in lieu of facts.

From the promotional efforts of the lighting industry, many architects are of the belief that good and efficient seeing are directly related to degree of light intensity. This unfortunately is not true. It is academic to say that illumination is meaningless except in terms of the areas, surfaces and objects it reveals to the eye. The eminent lighting authority, M. Luckiesh, has written: "A visual task is inseparable from its environment . . . High visibility, ease of seeing, and good seeing conditions are overwhelmingly the result of good brightness engineering."

What may be new to the architect is recognition of the fact that brightness and color dominate human vision; control of them is very often more significant than light level itself and more difficult to engineer. Indeed many color problems begin where the illumination problem ends.

A few years ago seeing prescriptions were approached almost wholly in terms of light intensity, the factor of color being considered secondary. As greater lighting efficiency was achieved through technical advancement, good illumina-



tion of adequate intensity became economical and practical. Almost at once it became obvious that more light too frequently caused trouble. It often aggravated rather than relieved eyestrain. In some instances human efficiency was seriously impaired. The most common error has been to use too much whiteness or brightness for the sake of high foot-candle readings.

Where, for example, an equal volume of light (foot-candles) may be delivered upon two working surfaces, one having a white surrounding and one a softer background tone, human eyes may reach two different adjustments. Although the illumination level on the two tasks may be the same, the white surrounding will constrict the pupil opening of the eye and fog vision. The softer surrounding will more than likely cause no such interference, and the occupants of a room will be able to see more clearly and with less strain.

What should be understood these days in the consideration of illumination and color is that if extreme contrasts exist in the same field of view, the general light level of an interior must be kept down. High general light levels become tolerable and effective only where the

colors of walls, floors, machinery, and equipment can be held relatively light in tone and kept as uniform in brightness as possible. Where the latter condition is attained, light levels approaching full daylight may be permitted. Without the proper control of color and brightness, the factor of light alone will not meet visual requirements. Again, the importance of color—and of the functional color coordinator—is emphasized.

Where the application of color is related to the optics and to the physiology of seeing, there isn't much room for argument, because the difference between good and bad or right and wrong is a matter of adhering to proper "engineering" and well established scientific practice.

Yet even in the realm of the emotional, a number of important facts have been learned in recent years. The psychic qualities of beauty may be less dependent on human "soul" or "spirit" than upon matter-of-fact responses of the human organism.

D. B. Harmon, for example, has observed that the human organism tends to orient itself to the brightest area in its environment. High brightness may condition the body for muscular activity and make in-

tellectual activity difficult. Physical tasks may well be performed in a brilliant environment, but tasks requiring severe mental and visual concentration are best performed against softer and less aggressive backgrounds.

Where an interior may be generously lighted and where walls and furnishings may all be on the brilliant side, the psychologic make-up of an individual may unconsciously rebel at confining and sedentary tasks. In the emotional sense, extreme room brightness tends to draw attention to the room at large, to invite a wandering interest. More suppressed colors draw attention to details within the room and set up effective aids to concentration on them.

There are a number of other psychologic manifestations regarding brightness and color. Kurt Goldstein writes: "As a matter of fact, the whole organism . . . through different colors (and brightnesses) is swung toward the outerworld or withdrawn from it and concentrated toward the center of the organism." He refers to disturbed equilibrium, different estimations of time, weights, lengths, under different colors—complex phenomena which may one day have much influence upon

man's application of light and color. Brightness may be associated with "emotionally determined actions." A deeper environment may create "the condition of meditation and exact fulfillment of the task."

From the functional standpoint these conclusions would mean that elementary school rooms, hospital rooms given over to convalescents, interiors devoted to recreational purposes, environments in which the good and vigorous life is to be stimulated, should be treated with warm hues. On the contrary, intellectual activities, secondary school rooms, spaces devoted to chronic hospital patients, environments in which thoughtful processes are to be inspired should be treated with cool hues.

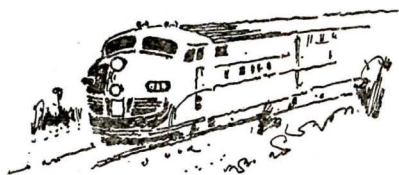
Although color is frequently no more than a coat of paint five-thousandths of an inch thick, it may have vital relation to human comfort and welfare, and it may attract more notice and attention than form and design. Very often the painstaking time and effort devoted to architectural planning and engineering may be overshadowed by the contents of a mere bucket of pigment ground in linseed oil.

The thing that often seems most important to the public is that

which greets the eye—color. It is human to look upon design and form with a sort of intellectual reserve, liking or disliking the *shape* of things as the mind directs. But where color is the object of interest, more profound reactions stir within the human breast. For color is something deep and compelling.

*Surely it may be said that good architectural design can be ruined by a poor color treatment. Yet where the color effect may be bad, no amount of good design will save it.*

There perhaps is no longer any question about the value of color and the desirability of applying it wisely to achieve practical and profitable results. The need of the moment—if one exists—is to state the advantages of color in more certain and factual terms and to undertake a training program so that the best of scientific practice will be more widely understood. For color as a science and not alone as art can accomplish many wonders to improve American architecture and to add to the prestige of the American architect.



## Architecture and Trains

*By Edwin Bateman Morris*

**P**AUL CRET, and later the successor firm of Harbeson, Hough, Livingston & Larsen, had the belief that trains were symbolic of an important pleasure urge of people, representing age-old adventurous thirst for far places.

Their friend Budd, who built trains, was certain that the non-

adventurous aspect of the old slow duster-and-cinders-in-the-butter trains killed any adventurous pleasure. The Budd thought was that air-conditioning had been the penicillin that cured conditions inside; and that all that was needed thereafter was light cars and Diesel locomotives to bring in a factor

of high speed so the scene would change fast. There would then be no boredom.

Cret and the H-H-L-L firm were convinced that this did not go fully into the anatomy of boredom; which, they reasoned, came for relaxation and release in surroundings not suited for it. Boredom is not lack of responsibility, but lack of what to do in the midst of lack of responsibility.

The thought therefore was that vacation ought to begin upon boarding the train instead of upon leaving it. This thought taking hold, a myriad of things came into being as part of train design, some by Budd some by others. They fought for an inch here and an inch there to make a revenue-producing car composed of rooms for slipper-and-sleep comfort; they came to chairs instead of church-pew seats, and so on.

A big opportunity, after Cret's death, came to Harbeson, Hough, Livingston & Larsen. They were given, among other train commissions, the one to do the architecture of the California Zephyr, which was to run over the rails of the Burlington, the D. & R. G., and the Western Pacific, a route of appealing scenic effects which had not been fully exploited be-

cause there had hitherto been no top-shelf name train. The new idea was to construct a train to be in the pleasant bracket with—perhaps to excell—the Empire Builder, the Union Pacific's Cities, the Super-Chief. It was planned to have those touches that would make it even more gracious and offer even more serenity.

I remember train-riding as a small boy, clad in a miniature model of the linen duster that was standard equipment then for all travellers. An unkempt individual dashed from a station platform as the train pulled away and swung himself between steps and wheel trucks to perch and ride on some horizontal surface below, in the fury of suffocating dust. A gentleman in the Pullman, also duster-clad and patiently sitting in cinders enduring the slow never-changing scenery, observed morosely that the stowaway was probably more comfortable than he was.

Travel was like that, seeming to have most of the discomforts of the covered wagon, plus boredom. It was not until many years later that the sleek trains came. The California Zephyr was completed and put into commission in March of this year. Two weeks later I went aboard it at Oakland Pier. I

wanted to see again the pleasant white water of the Feather River; and to live for a while in this silver finger which was the latest compilation of train design. It—and all the fast, non-rocking, smoothly upholstered sister trains of the era—are important as a civilization step.

This is what I mean. In the same way the old Waldorf-Astoria of the century's turn, fathered by the architect Hardenburg, was a civilization step; replacing as it did the old Civil-War-type hotels which had lobby chairs only comfortable when tilted back, oval individual plates to spread efficiently on the waitress's arm, and unconnected, all-ceramic plumbing in the rooms. The new hotel had the comfortable luxuries of a well-found house—and more. And now, in the same spirit, roll the trains.

A lighted sign by the steps of the Zephyr mentioned car number, and I was shown to a bedroom containing a nice old-rose chair. Adjoining was a small tiled room, compact and secluded, with a button to push and down came the toilet bowl; circulating ice water; instant hot water, and pleasant fluorescent lights nicely placed to assist you in your gift for accurate shaving. A radio in the room

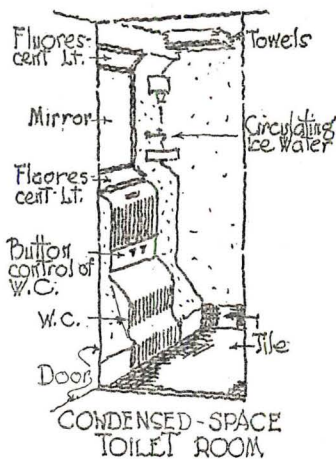
played, interrupted for the statement that the train was about to depart, which it did imperceptibly.

I thought of the gentleman of my boyhood sitting in his duster among the cinders, enduring travel like the sackcloth-and-ashes person he was. If he could be on such a modern train it would have been pleasant for him, especially as an astral person presumably rides free and without the fifteen percent tax. I should have liked him to sit in the after lounge watching the wake of track; perhaps asking the porter to call the diner and have the public address system presently state that there was a place reserved for him at a table. Astral persons are probably not eager about gastronomical things, but it might have soothed him, remembering hours he spent in long diner approach aisles, waiting.

Viewing the accommodations of the rooms, he would also probably remember the matutinal three-deepness in Pullman washrooms, with boiled shirts and detachable cuffs hanging about, Ascot tie arrangers putting elbows into adjoining eyes, and straight-razor chaps throwing body blocks at each other as the train rolled. He would have been comforted by the compact lavatory-john of his room,

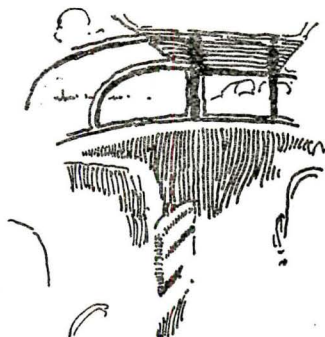
which was tiled in pleasant green like a Roman bath, with a steady non-rolling keel that prevented the razor-meets-ear routine of earlier days.

I was soothed and smoothed by the color tones all about. After the heavy North-German-Lloyd aspect of former times, here was inspiration and study. The general wall color was a fine warm grey, with sudden appearance of entic-



ing old-rose doors—or do they now call that dusty pink? Flowered chintz here and figured cloth-of-gold there at the windows. Old George Pullman thought sleep was impossible unless the privacy-producing curtains were a thick heavy green; but that theory is disproved

in the open sections of this Zephyr train, where the curtains are a delicate sleeping-powder blue. In the bar spaces appear murals, two or three jiggers too strong in color perhaps, but entertaining. Etched patterns on glass and nice bas-reliefs give the diner a pleasant patrician air.



VISTA DOME SPOT

I liked the so-called Vista Domes on the cars—a conservatory arrangement at the roof level, reached by a nice curving stair with a gleaming lucite handrail, from which the world became a cyclorama. This made a difference. I had, for instance, seen the Glenwood Springs canyon of the Colorado as a tossing stream and sheer rock walls, without any understanding of its perspective or perpendicular magnificence. From

the dome I could actually see river, highway and tracks crowding between the canyon's high straight confines, a new and alluring experience in travelling.

When evening came, lights were out in this upper mezzanine and the scenic day had not ended. Twilight was pleasant, the radio making its effort, full of sophisticated jests. The moon—playing, of course, only alternate fortnights—made an arresting scene. Ahead, as we turned, shot a long stab of

light, followed by curving luminous belt of train.

Thinking of the old cinder-and-duster days I was convinced that the appendectomy to remove boredom from the trains had been successful. Presently bedtime became past due, and I left the wide moving night with reluctance; and when one goes to bed reluctantly aboard train, that is news. I thought then, and still believe, that here was again an instance where architects had had a hand in a civilization step-forward.

## Recognition of Craftsmanship

THE following address by Regional Director Thomas D. Broad was made in connection with the awarding by the Fort Worth Chapter of a gold lapel button. The custom is not without precedent, the New York Building Congress having initiated the procedure some years ago. It is however, well worthy of emulation by other bodies of architects.

ARCHITECTS OF THE FORT WORTH CHAPTER, LADIES AND GENTLEMEN (other gentlemen, that is), OUR DISTINGUISHED GUEST: The Fort Worth Chapter of The American Institute of Archi-

tects, in making an award for fine craftsmanship, in addition to doing a very gracious thing, is, in my opinion, taking a very important step in setting a fine example for other architects all over the country. A finished building is the end product of the architect's imagination and conception, and he is all too prone to take full credit for the result. As we all know, no matter how fine his conception, the end result can be very disappointing unless others have contributed properly in the execution of the work. In addition to the original conception, one of the most important elements without question

in the satisfactory completion of the structure is fine craftsmanship.

In the last decade, it has been all too rare. The haste of war work has made it difficult. The unions, as necessary as they may be, and I believe they are, have failed to solve one problem, which is the giving of proper remuneration from day to day for better work done. The present system of the same pay for all craftsmen, regardless of how good one may be or how bad another may be, must in some way be changed. We must get rid of this premium on mediocrity.

You are honoring tonight Bill Crane, master craftsman. Hubert Crane (no relation) sent me a typewritten speech to make about Bill, but I am not going to make it because it would sound too much like Hubert. I don't mean that would be bad, but it would sound a little too polished to be coming from me, so I will make my own more homespun remarks.

It is with a great deal of interest that I learn from Hubert something of Bill Crane's background; that he is descended directly from one Jasper Crane who in 1639 was a signer of the first agreement of the free planters of the New Haven

Colony; that Governor Robert Trent of Connecticut was also one of his forebears; that his people, being of the pioneer strain, continued to move west and were in the vanguard of settlements in Connecticut, New Jersey, Western New York, Ohio, Indiana and finally Texas; that Bill's grandfather came to Texas before the Civil War and settled in this county; that his father was a general contractor in Fort Worth for many years and that all his brothers now are connected with the building industry in this City. I will not try to tell you of his skill and craftsmanship, because you of Fort Worth know that much better than I. The important thing is that you have recognized it.

To be properly rewarded for fine work, one must get more out of it than the money he receives. Most architects know this from experience. There is a satisfaction far beyond the material when someone says to you, "Well done, thou good and faithful servant"—(Pete, in case you don't know it, that's from the Bible).

David Belasco developed a creed. I would like to quote from it in part. He said: "I believe that He meant for us to earn our



living by the sweat of our brows, but I believe that He meant for us to love our work so much that we might play at it, find real and profound pleasure in it, and so labor on until, tired out, we might sleep like little children at the end of each day."

A man working on a building or a house cannot do the whole job as an artist does when he paints a portrait or a landscape, but it is a very fine thing when he can feel himself a part of a team and do his part of the work with the same interest and pride as an artist has when he does an entire job. There is an old story that is threadbare from much re-telling, but I must re-tell it once more here. It is the story of the three hod carriers working on a large structure, who

were questioned by a visitor who asked each one what he was doing. The first said that he was carrying bricks to the mason up on the scaffold. The second said that he was working for \$2 a day (that was some time ago). The third said, "I am helping to build a Cathedral." That man was on the team. From what I have learned, in this respect Bill Crane is always on the team, and in most cases either is, or deserves to be Captain of the team.

Bill, it is my pleasure and a great privilege, acting for the Fort Worth Chapter of The American Institute of Architects, to present to you this trophy as a representation of the high esteem in which you are held as a Craftsman by the architects of Fort Worth.

## Calendar

*July 12-13:* Semiannual meeting of Executive Committee, Board of Directors, A.I.A., in Washington, D. C.

*August 4-7:* Michigan Society of Architects, 6th Annual Midsummer Conference, Mackinac Island, Mich.

*September 11-November 20:* "Exhibition for Modern Living," Detroit Institute of Arts, Detroit, Mich.

*Sept. 26-29:* American Hospital Association's 51st Annual Convention, Hotel Statler, Cleveland, Ohio.

*September 30-October 1:* Tentative dates for the Annual Great Lakes Regional Seminar, Indianapolis, Ind., in which Light, Color and Acoustics will be studied. Further particulars later.

*October 20-21:* Annual Convention of the New York Association of Architects, Rochester, N. Y.

*November 4-5:* The West Virginia Chapter, A.I.A., meeting at The Greenbrier, White Sulphur Springs, W. Va. Members of the Middle Atlantic District chapters and neighbors are invited. For reservations write George C. O'Brien, The Greenbrier, White Sulphur Springs, W. Va.

*December 4-10:* VII Pan-American Congress of Architects, Havana, Cuba. In conjunction with the Congress, there will be an Industrial and Commercial Exposition of articles relating to

architectural construction. Further details later.

*January 16-19, 1950:* The First Plant Maintenance Show, in the Auditorium, Cleveland, Ohio, in connection with a four-day Conference on Plant Maintenance Methods.

*January 23-27, 1950:* Southwestern Air-Conditioning Exposition, State Fair Park, Dallas, Texas, in connection with the 56th Annual Meeting of the American Society of Heating and Ventilating Engineers.



## Architects Read and Write

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



### "GO FORWARD"

BY EDWARD STEESE, New York

VARIOUS ARTICLES in the April JOURNAL recall to me the admonition of the aged Egyptologist David Paton, shortly before his death, to his young friend Neilson Abeel—my classmate at Princeton twenty-five years ago: "Go Forward; continue the good work,

with your face set firmly toward the rear."

It is not only one Way of Life, perhaps the richest, but it is also the only proper way to row a boat—and the same may be true of other skills, arts and professions.

### HISTORY AND THE NEW ARCHITECTURE

BY OSSIAN P. WARD, Louisville, Ky.

THANK GOD that there is at least one architect who valiantly and convincingly defends the quality, validity and nobility of the architecture of ancient Greece and other periods in the past! Every

architect, whether he agrees or not, should read the excellent article by Charles D. Maginnis entitled "History and the New Architecture" in the April, 1949 issue of the JOURNAL.

JULY, 1949

It is gratifying to know that we have among us one with such command of the English language, who, with a wealth of words that is amazing as well as inspiring, dares to praise the excellence of Greek design and deplore "the imposition of an architecture so limited in its visual satisfactions as to promise a terrifying transformation of the national scene."

Charles Maginnis is a traditionalist, a term applied by the modern school of architects with the same fine scorn that the name "reactionary" is hurled by so-called progressives at conservatives in politics. He is a traditionalist of whom the architectural profession can justly be proud, with a background of study and performance in architecture and the arts that extends over a period of over half a century and few can equal. Although he takes issue with the extremists who decline to make the sinful compromise with beauty, he freely admires the modern spirit in

Scandinavia, saying "In Sweden I, too, count myself a modernist."

Maginnis states that simplicity is not a quality over which the traditionalist disputes. However, he does protest the finality of the modernist's claim that architecture is simply the expression of function. Maginnis holds instead that it is the felicitous expression of function, and as such must involve the principles of beauty and creative imagination.

Maginnis concludes with the plea: "Relinquish if we must the veneration of European souvenirs, but let us never forget that in that wistfulness there was always acknowledgment of principles which today are as valid as they ever were to an architecture of nobility."

Such thoughts so beautifully expressed should stir the heart and imagination of even the most stolid. May architects never become so immersed in stark functionalism that they lose taste and sense of beauty!

## Books & Bulletins

ELIEL SAARINEN. By Albert Christ-Janer. 147 pp. 9 $\frac{3}{4}$ " x 12 $\frac{3}{4}$ ". Chicago: 1948: The University of Chicago Press. \$15.

Whether one first reads this intimate biography or Saarinen's "Search for Form," each is necessary to the other and together they

are indispensable for anyone who would know the architecture of our time.

HANDBOOK OF RESIDENTIAL WIRING DESIGN: Single Family Dwellings. A revision of the same title originally issued in 1937. 30 pp. 6"x9". New York:

1946: Industry Committee on Interior Wiring Design. (420 Lexington Ave.). 25c.

THE MATHEMATICAL BASIS OF THE ARTS. By Joseph Schlinger. 686 pp. 7" x 9 $\frac{3}{4}$ ". New York: 1948: Philosophical Library. \$12.

The author, a Russian-born composer who died in 1943 at the age of 47, develops a theory of art production through engineering, dealing with the organs of sensation and formulating the mechanism of creatorship. His mathematical formulae are rather terrifying, but Rockwell Kent thinks the book is of profound importance.

CHURCHES — Their Plan and Furnishing. By Peter F. Anson. 236 pp. 7" x 10". Milwaukee: 1948: The Bruce Publishing Company. \$6.50.

An authoritative guide, profusely illustrated, to the building or remodeling of Catholic churches. The author has little patience with efforts to make a building "look like a church"; rather is it essential that it fulfil the functions of a place of public worship.

PAINT MANUAL: with particular reference to Federal Specifications. By Percy H. Walker and Eugene F. Hickson. Building Materials and Structures

Report BMS 105 of the National Bureau of Standards. 172 pp. 5" x 7 $\frac{1}{2}$ ". Washington: 1945: Superintendent of Documents. \$1.

Recommendations by the Bureau of Standards and cooperating organizations for the most effective use of painting materials meeting Federal Specifications.

INTRODUCTION TO VICTORIAN ARCHITECTURE. By Hugh Casson. 96 pp. 7 $\frac{1}{4}$ " x 9 $\frac{1}{4}$ ". New York: 1948: Pellegrini & Cudahy, Inc. \$2.50.

A hasty glance at the England of 1832-90, and at the ideas and achievements of A. W. Pugin, John Ruskin, William Morris and their contemporaries.

MINIMUM DESIGN LOADS IN BUILDINGS AND OTHER STRUCTURES. An ASA Standard, approved June 19, 1945; sponsored by National Bureau of Standards. 26 pp. 7 $\frac{3}{4}$ " x 10 $\frac{3}{4}$ ". New York: 1945: American Standards Association (70 E. 45th St.). 50c.

THE SUNSPOTTER CHART. Copyright by William A. Briggs. 4 pp. card 8 $\frac{1}{2}$ " x 11". Reading, Conn.: 1946: Williams' Methods (Box 40). \$3.95.

To plot the floor pattern of sunlight through a window on a given day of the year.

## The Editor's Asides

AS IN THE CASE OF a few other offices, that of Tucker & Silling, Charleston, W. Va., makes a practice of holding an office holiday once a year. The office is closed. Partners and the whole staff pile into cars, in which incidentally one will find baggage compartments well stocked with golf, tennis and various other equipment, and drive off to see some new environment. Accordingly, it was no surprise to the Octagon staff to find in the mail recently a picture postcard of Norris Dam. On the other side was the message: "Drafting-room closed this week. Brought men and whiskey here. Will have dam dismantled by Sunday—Cy Silling."

AND STILL we see the rapid passing of the country mansion. The magnificent Long Island home of the late Louis C. Tiffany was sold not very long ago for \$10,000. Now comes similar news of a fifty-seven-room mansion, once the home of J. P. Morgan. A real estate organization bought the 110 acres and subdivided it. However, as in the case of the Tiffany house, local zoning regulations provided that these mansions could be used

only as single-family dwellings. Razing the former Morgan house would cost \$40,000, so the present owners stopped paying taxes on the \$135,000 assessment, and the house is to be sold at auction for non-payment of taxes.

Whether for better or worse, this country and England are seeing the passing of a type of spacious and luxurious living that lent considerable glamour to the latter part of the nineteenth century.

THE PHILADELPHIA CHAPTER hit upon a new and productive idea when it was decided to go visit neighboring cities and inspect their architecture. Washington eventually appeared on the list, and a special train picked up a Baltimore contingent, many of whom could double as guides to the architectural sights of the capital. Mexico is not the only city to provide visiting architects with motorcycle escort, for Washington sired the visitors directly to the White House where Lorenzo Winslow showed them the disturbing evidences of deterioration in the old mansion. The National Airport, George Washington Hospital, and the new West-End Steam

Plant were visited in the intervals adjoining a seafood luncheon at the Wharves and a cocktail party in the Octagon Garden. It is still a dispute as to whether a better time was had by the visitors or by the Washington-Metropolitan Chapter hosts. The latter looked upon this preliminary canter as valuable training for the big job of playing hosts to the Convention of next spring, for which they are setting their sights at two thousand visitors.

CY TUCKER, Chairman of Publicity for the event, reminds me that the New York State Association of Architects will hold its Annual Convention in Rochester, October 20-22. He promises to pass along reasons why you cannot possibly afford to miss it.

THE EXHIBIT OF MODERN MEXICAN ARCHITECTURE that was a popular feature of the Houston Convention is now on tour. There is still available some time in August. Seattle, Portland and Spokane will see the exhibit in the latter part of September, after which it must be returned to Mexico on October 1st, to be revamped for shipping to the Pan-American Congress, meeting in

Havana. Kenneth Franzheim, President of the Houston Chapter, is the man to allot what little time remains open.

WE MENTIONED in a recent issue a nation-wide contest for supremacy in brick masonry craftsmanship. It has since been held, in Cleveland. The winner is Charles G. Adams, a 19-year-old apprentice from Little Rock, Arkansas. With less than a year of training in the trade, Adams won out in the finals over 41 other state and local champions. Second prize went to William Klein, a 22-year-old ex-Marine of Chattanooga, Tennessee; third prize to Frank Weiland, of Baltimore, a former sheet-metal worker of the Air Force; fourth prize to William J. Watts, Jr., of Philadelphia, another Veteran of the Marines.

A LITTLE GROUP OF ARCHITECTS in Nevada have been able to secure passage of an architectural registration law for that State. The same architects are now moving to form a new chapter of The Institute—more power to them! Only three States are now left to worry along without registration laws: Kansas, Vermont and Wyoming.



EDWARD L. BUNTS, A.I.A., Colorado Springs, and AMOS PARRISH & CO., INC., N.Y.C. exploited the modern full-vision trend in designing Kaufman's—Colorado Springs, Colorado.

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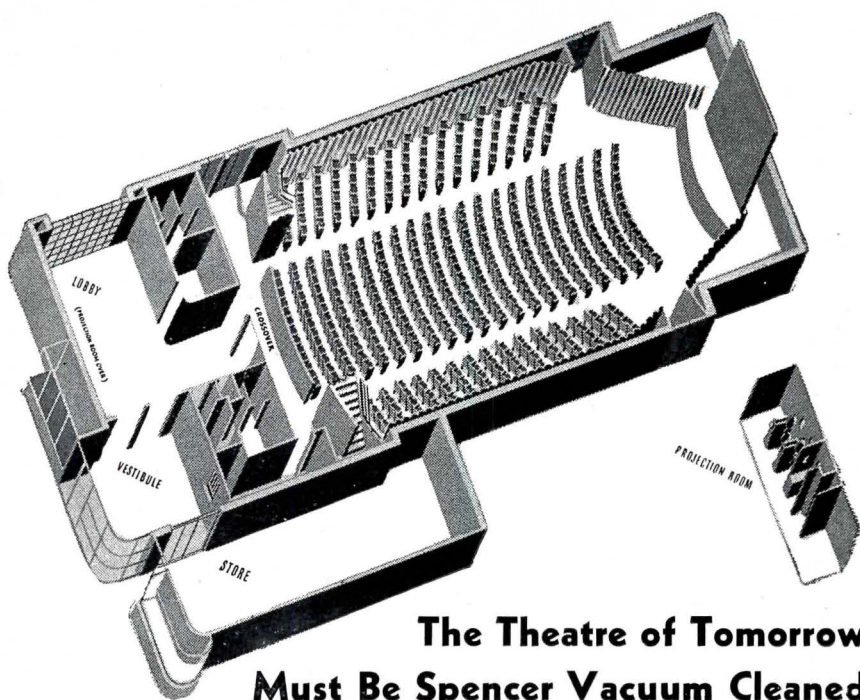
Mr. Wright's speech at the Houston Convention, in accepting the Gold Medal of The Institute, was phonographically recorded. It requires about 40 minutes for delivery, and fills both sides of four 12" disc records.

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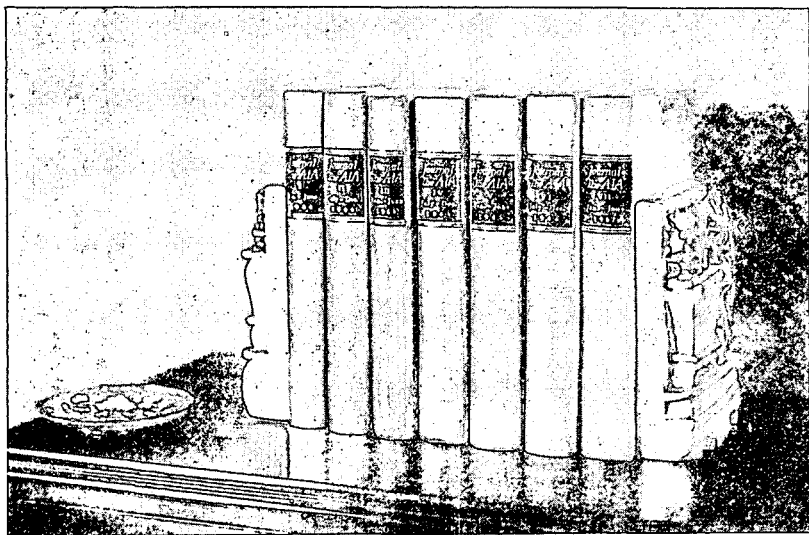
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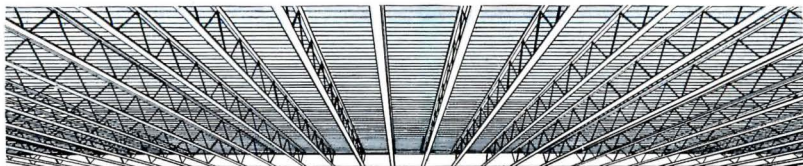
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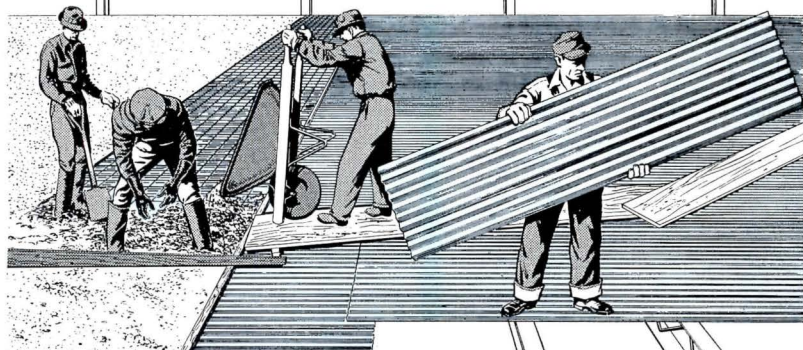
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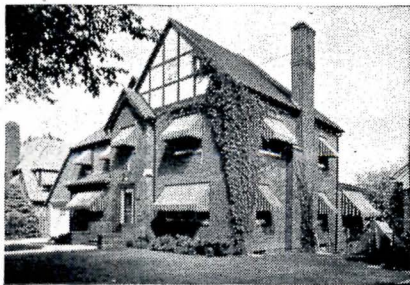
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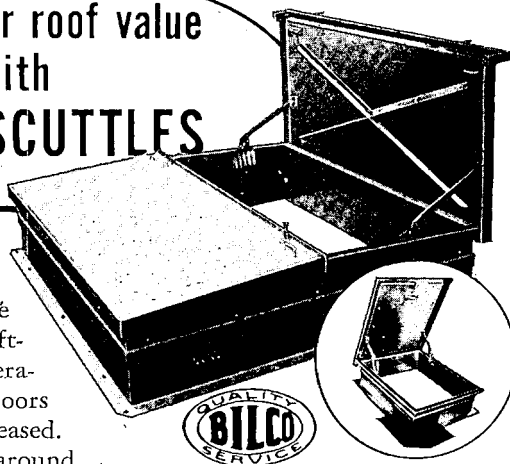
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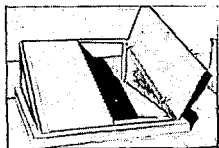


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